

**ART MUSEUM OF THE NEW BRITAIN INSTITUTE
56 LEXINGTON STREET
NEW BRITAIN, CONNECTICUT**

**MRS. EDWARDS D. OASE
Custodian**

April 1, 1942.

Dear Mrs. Halpert:

The Board of Directors of the Art Museum of the New Britain Institute requests the pleasure of your company and those artists represented in our exhibition from your galleries at the opening of the Exhibition of American Art on Wednesday, April 8 from 3 to 7 p.m.

We would like to have all those free to make the trip here to New Britain as our dinner guests after the opening and as guests after dinner at an informal party at the Art League Studio.

We more than appreciate your help and co-operation in organizing this important show and we sincerely hope you will make every effort to attend the opening.

Sincerely yours,
Sanford Low
SANFORD LOW
Board of Directors

Mrs. Edith Halpert,
Downtown Gallery,
43 East 51st Street,
New York, N. Y.

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

DEPARTMENT OF PAINTINGS

April 2, 1942

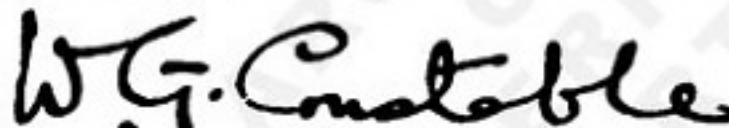
Mrs. Edith G. Halpert
The Downtown Gallery
43 East 51st Street
New York, New York

Dear Mrs. Halpert:

I should be very grateful if you could give me some biographical details about Lewandowski for our catalogue and for the little notice we put up concerning each artist in our Provisional Acquisitions Gallery. In particular I should like to know where he was born, when he came to this country and any details you may know about his education as an artist, and also where he has exhibited.

With kindest regards,

Sincerely yours,



W. G. Constable
Curator of Paintings

WGC RI

April 2, 1942

Mr. Charles H. Sawyer, Director
Worcester Art Museum
Worcester, Massachusetts

Dear Mr. Sawyer:

Thank you for your letter.

The paintings were returned and no doubt we will get word from the Fogg Museum regarding the Peter Blume.

Both Julian Levi and I are delighted that you are so enthusiastic about his "Writer at Home". I am also pleased that you expect to continue acquiring American pictures. Is there any likelihood that the Levi will be considered for the Museum? In line with my previous letter, we should be glad to make some concession on the picture and also make a proviso that the painting would be accepted for full value in exchange for another Levi that you might prefer within a period of three years.

From all the comments among the artists in New York and among the out of town museum directors, your exhibition made a tremendous impression and will set the pace for future exhibitions in museums.

My very best regards.

Sincerely yours

EGHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WORCESTER ART MUSEUM
WORCESTER • MASSACHUSETTS

April 2, 1942

Mrs. Edith G. Halpert, Director
The Downtown Gallery
43 East 51 Street
New York, New York

My dear Mrs. Halpert:

We have shipped the Blume painting to the Fogg Art Museum and also the Clipping Book on Blume. These went forward today by Railway Express. We have given the Fogg Museum a valuation of \$3,000.00 for insurance on the Blume painting. Our insurance covers until safe receipt by them.

Very truly yours,

Helen E. Werner
Helen E. Werner
Registrar

FORTUNE

TIME & LIFE BUILDING
ROCKEFELLER CENTER
NEW YORK

EDITORIAL OFFICES

April 3, 1942

Mrs. Edith Halpert
Downtown Gallery
43 East 51st St.
New York, N.Y.

Dear Mrs. Halpert:

Here are the photographs which you were kind enough to let us borrow in connection with the Island portfolio. I think I am still shy one small one of the Rainey Bennetts, which has somehow slipped into a crack. I am sure it will turn up when the pictures for this issue are finally sorted.

We shall in the course of a few weeks send you a check for \$50.00 covering the reproduction rights. I wish for all concerned that it could be more.

I think you will be pleased, by the way, with the reproduction. I was a little afraid that we might lose too much of the subtlety in the greens, but I think it represents the best gravure reproduction in our recent experience. I am terribly grateful, both to you and to the Phillips Gallery, for letting us jerk it out of the exhibition.

Sincerely yours,

Deborah Calkins

Deborah Calkins (Mrs.)
Art Department

DC:G

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Swope Art Gallery
Terre Haute, Indiana

John Rogers Cox
Director

April 3, 1942

Miss Edith Halpert
Downtown Gallery
43 East 51st St.
New York

Dear Miss Halpert,

I have had a strenuous time selling each board member on "Vita Nova" and they are so far about half way convinced. At this time, however, I am taking it upon myself to arrange a price that I might offer them in order to clinch a sale. In going over our budget I find that we cannot stand any more than \$3750. I don't want to seem ridiculous, but that is simply all we can afford, and I want that statue. Incidentally we can pay in cash at once.

I will be glad to know your reaction.

Best regards,

John Rogers Cox

Jac:hc

[Handwritten notes and signatures]

April 3, 1942

Miss Mary H. Crane
Secretary to the Director
Wadsworth Atheneum
Hartford, Connecticut

Dear Miss Crane:

Although the photograph was sent to you shortly after my letter was mailed, I am now forwarding a duplicate of the Guglielmi painting "Tumblers". If you would like to have prints of other paintings by the artist, I shall be very glad to send them on.

Sincerely yours

LGH:la

April 4, 1942

Mr. W. G. Constable
Curator of Paintings
Museum of Fine Arts
Boston, Massachusetts

Dear Mr. Constable:

Enclosed you will find biographical
data on Edmund Lewandowski.

This is in reply to your letter of April
2nd.

Sincerely yours

EGH1a

John Ramsey
147 Tremont Avenue S. E.
Massillon, Ohio

April 4th, 1942

Dear Mrs. Halpert:-

Thank you for your note about the Massillon Museum exhibition. I am having some of my pieces in it photographed, and shall send prints of any I think may interest you later in the month.

However, the picture on the cover of the folder is definitely not for sale. It is unusually large- 33 x 45-inches, and the subjects, although not the artist, are known. But the owners, local people, refused \$3,500 for it when it was in New York being cleaned last year, and have placed it in the Museum as a permanent loan.

Sincerely yours

John Ramsey

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STANDARD TIME INDICATED
RECEIVED AT
3 EAST 53rd STREET
NEW YORK CITY, N. Y.
PL. 3-2285
EL. 5-8727
TELEPHONE YOUR TELEGRAM
TO POSTAL TELEGRAPH

Postal Telegraph



THIS IS A FULL RATE TELEGRAM, CABLEGRAM OR RADIOGRAM UNLESS OTHERWISE INDICATED BY SYMBOL IN THE PREAMBLE OR IN THE ADDRESS OF THE MESSAGE. SYMBOLS DENOTING SERVICE SELECTED ARE OUTLINED IN THE COMPANY'S TARIFFS ON HAND AT EACH OFFICE AND ON FILE WITH REGULATORY AUTHORITIES.

Form 18

N.CB100 9 COLLECT=TD CHICAGO ILL 4 1000A
DOWNTOWN GALLERIES=

(TIS ANSWER DATE) NEWYORK NY=

664

APR 4 AM 11 37

98.00 NET PRICE STANDARD SLEEPER ONE WEEK DELIVERY=
TRATT AND TRATT.

737 N. Michigan Ave. Bldg
Chi

98.00.

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CHARGE TO THE ACCOUNT OF

CHECK SERVICE DESIRED OTHERWISE MESSAGE WILL BE SENT AT FULL RATE	
DOMESTIC	FOREIGN
FULL RATE	FULL RATE
DAY LETTER	CDE RATE
NIGHT LETTER	URGENT
SERIAL	DEFERRED
RESERVATION	NIGHT LETTER
TOUR-RATE	SWP RADIO



CHARGE ACCOUNT NUMBER	
CASH NO.	TOLLS
CHECK	
TIME FILED	STANDARD TIME

Form 2-C

Send the following message, subject to the Company's rules, regulations and rates set forth in its tariffs and on file with regulatory authorities

April 4, 1942

Tratt and Tratt
737 N. Michigan Avenue Building
Chicago, Illinois


CONFIRMING order one standard sleeper Ninety-eight dollars
Letter Follows.

The Downtown Gallery

Dear Mrs. Halpert:

I wish to acknowledge the receipt of the photostatic copies on information regarding Harnett.

Sincerely yours,


J. C. Butler, III
Director
BUTLER ART INSTITUTE
624 Wick Avenue
Youngstown, Ohio

April 6, 1942

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BUY
DEFENSE SAVINGS
BONDS AND STAMPS



THIS SIDE OF CARD IS FOR ADDRESS

Mrs. Edith Halpert, Director
Downtown Gallery
43 East Fifty-first Street
New York, New York

April 6, 1942

Mr. Francis W. Robinson
Curator of European Art
The Detroit Institute of Art
Detroit, Michigan

Dear Mr. Robinson:

The painting of the "Battle of Lake Erie" in our current exhibition is the property of Mr. Eli Nadelman. I have written to him to ascertain whether he has a photograph of this picture, further suggesting that he mail it directly to you.

While it resembles the picture you borrowed from Knoedler, there are many variations in detail and certainly in execution.

Under separate cover I am sending you photographs of the other paintings representing scenes from the War of 1812. One of these may have some relation to Detroit's vicinity, but I have no way of finding out the actual facts.

Sincerely yours

EHla

EXECUTIVE OFFICE OF THE PRESIDENT
OFFICE FOR EMERGENCY MANAGEMENT
COORDINATOR OF INTER-AMERICAN AFFAIRS

COMMERCE DEPARTMENT BUILDING
WASHINGTON, D. C.

April 7, 1942

Dear Mrs. Halpert:

Thank you for your letter of the fourth.

It seems to me that the prices you quote are pretty high in comparison with the last set, six of which I have in my office here. They are mounted on a white mat in a narrow frame of untreated wood. While there is nothing pretentious about them, they look very well.

If I remember rightly the prices we paid before were less than half of those quoted now.

As there are so many of these pictures, I would appreciate your letting me know the price for getting them framed along the lines of the ones down here.

I regret to say that I rarely get to New York any more; however, if I do, I will try to stop in to see you.

Best wishes,

Sincerely,


Nelson A. Rockefeller

Mrs. Edith G. Halpert
43 East 51 Street
New York, New York

THE BUTLER ART INSTITUTE



Gallery . . . 524 Wick Avenue
YOUNGSTOWN · OHIO

April 8, 1942

Mrs. Edith Halpert, Director
The Downtown Gallery
43 East 51 Street
New York, New York

Dear Mrs. Halpert:

In my recent letter I informed you that the date of our Barnett is 1869. My secretary who assisted in the preparation of this catalogue has left to join the Navy, via the marriage route, and I am unable to discover where she lay up that date but will ultimately catch up with her and find out. I have re-examined the canvas, including the post mark on the mail, and can find no date at all. If you would like to examine this canvas I shall be very glad to ship it to you.

We have one open date on our fall schedule - Friday, November 10, through Sunday, December 6. I am writing to advise today and will mention the possibility of your taking up an exhibition for us. I have no doubt that the Canton Art Institute and one or two others in the vicinity may be interested. You might write us a joint letter making a proposition as to what the exhibition will consist of.

Yours very truly,

J. C. Butler, III
Director

CCB:CL

ADDRESS ALL COMMUNICATIONS TO 607 UNION NATIONAL BANK BUILDING, YOUNGSTOWN, OHIO

J. G. BUTLER III, Director

RUTH BALDWIN, Secretary

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CHARGE TO THE ACCOUNT OF

CHECK SERVICE DESIRED OTHERWISE MESSAGE WILL BE SENT AT FULL RATE	
DOMESTIC	FOREIGN
FULL RATE	FULL RATE
DAY LETTER	CDE RATE
NIGHT LETTER	URGENT
SERIAL	DEFERRED
RESERVATION	NIGHT LETTER
TOUR-RATE	SWP RADIO



CHARGE ACCOUNT NUMBER	
CASH NO.	TOLLS
CHECK	
TIME FILED	STANDARD TIME

Form 3-C

Send the following message, subject to the Company's rules, regulations and rates set forth in its tariffs and on file with regulatory authorities

April 8, 1942

Technical Fifth Howard Chas
827 Signal Service Regiment
Fort Jay
Governor's Island, N. Y.

LEAVING TOWN THIS AFTERNOON. REGRETFULLY POSTPONE DINNER
ENGAGEMENT TONIGHT.

EDITH GREGOR HALPERT

April 8, 1942

Mr. Eli Nadelman
Independence Avenue
Riverdale, New York

Dear Mr. Nadelman:

I am so sorry that you and Mrs. Nadelman did not come in to see the exhibition of "Battles and Symbols of the U.S.A." Your painting "Battle of Lake Erie" was quite a hit in the show. Several people inquired about the price and there is one client who is particularly eager to have it. Of course I explained that it was owned by you and was not for sale.

We recently received a letter from Mr. Francis W. Robinson, Curator of the Detroit Institute of Arts, Detroit, Michigan, asking for a photograph of your painting. If you have one available would you be good enough to send it to him directly with the bill for the print.

The painting is being returned to you in the next few days. May I take this occasion to thank you again for your generosity in making this loan. I do hope that when you are next in town you and Mrs. Nadelman will pay us a visit.

Sincerely yours

EXH1a

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CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

1201

SYMBOLS

DL=Day Letter
NT=Overnight Telegram
LC=Deferred Cable
NET=Cable Night Letter
Ship Radiogram

A. N. WILLIAMS
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NAB311 23 TERREHAUTE IND 8 620P
EDITH HALPERT DOWNTOWN GALLERIES
43 EAST 51 ST

Billed
4/19
8192#

THIS WIRE CONFIRMS SALE OF ZORACH STATUE TO US AT 3750.
DOLLARS PLEASE OK TODAY OR TOMORROW SO THAT I MAY SEND
CHECK.

JOHN ROGERS COX SNOPE ART GALLERY.

#13 Vita Nova - BRONZE

3750.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE.

April 9, 1942

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Mr. Sanford Low
Board of Directors
Art Museum of the New Britain Institute
56 Lexington Avenue
New Britain, Connecticut

Dear Mr. Low:

On the return trip, between naps, both Karfiol and Levi spoke to me about your offers on their paintings. As a matter of fact you mentioned the Levi offer to me and I advised you at that time that we could not make any reductions.

However, both the boys were so delighted with the reception they had and the swell time generally, that they agreed with me that some reduction should be made. You know that we marked off \$500 on the Karfiol when we sent it to New Britain. My purpose in marking all our pictures as low as we did was to encourage a more modern outlook among the trustees. The fact that so many of them were enthusiastic about these two paintings was most gratifying and I apologize for thinking they "couldn't take it".

Thus I can offer you the two pictures for \$1500, making a reduction of \$200 on our absolutely minimum figure. I think we owe it to you for your great efforts in creating a real American museum in an American community.

Needless to say, we all had a wonderful time and sincerely appreciate you making us so very much at home. I consider it a great pleasure to know you and hope to see you and Mrs. Low a lot in the future-- as well as some of your water colors.

My very best regards.

Sincerely yours

ECH1a

April 9, 1942

Mrs. Beatrice Kaufman
14 East 94 Street
New York, N. Y.

Dear Mrs. Kaufman:

I am sorry that I did not get the information to you sooner, but I have been out of town.

The enclosed report from my bookkeeper is self explanatory. You will note that you actually paid \$102.00, representing the final choice and that both the original bill for \$150 together with the credit slip of \$50 were merely book records, involving no transfer of cash. The only payment you made was on March 13th. Thus, I regret to state that we have no actual credit for you. However, I hope that this will not keep you from acquiring one of the superb water colors by Rainey Bennett. Two of these are in the current exhibition of new paintings by our entire group of artists. The others can be shown to you at your convenience.

I look forward to your visit.

Sincerely yours

EGHLa

Charles Martin
+00 257 ST

Swope Art Gallery
Terre Haute, Indiana

John Rogers Cox
Director

April 9, 1942

Miss Edith Halpert
Downtown Gallery
43 East 51st St.
New York

Dear Miss Halpert,

I am certainly grateful to you and Mr. Zorach. I realize fully that such a reduction is drastic. Rest assured that the price we paid will remain confidential. Also feel assured that "Vita Nova" will always remain in her now commanding position in the foyer. I agree with you that it would be a shame to remove her from where she is now. I certainly hope that you will be able to see her there one of these days. In my opinion it is one of the finest female figures I have ever seen and cannot be compared to any other figure piece that I know of. I regard it as a privilege to have "Vita Nova" here at all, let alone being able to keep her.

Believe it or not, literally hundreds of people have inquired whether we own the statue, and if not, why not.

Thank you for your generous cooperation.

As to the other paintings, I am most fond of Guglielmi's work and would definitely like to acquire one, but would frankly like to see as many examples as are available for purchase. Perhaps it might be possible to see photographs of the lot and then have one or two sent out for selection. Incidentally I was also fond of Stuart Davis's painting which I believe was lent to Nebraska at the time of our exhibit. I have forgotten the title. Is there a photograph of it? However, Miss Halpert, if we did not buy any of your paintings out of this show, I had intended to make a "purchase trip" either before or at the conclusion of our show to see the latest choice things, as many have been publicized since I was in New York.

Best regards,

John Rogers Cox

JRC:hc

J. WALTER THOMPSON COMPANY

420 LEXINGTON AVENUE
NEW YORK

April 9, 1942

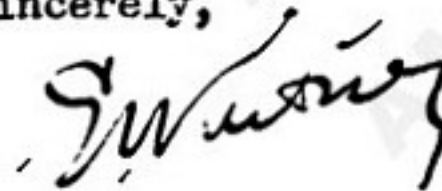
Mrs. Edith Halpert
Director of the Downtown Gallery
43 East 51 Street
New York City

Dear Mrs. Halpert:

Unfortunately I have not been able to get a complete set of color reproductions of the Shell X-100 series due to the pressure in connection with the distribution of these proofs. As a matter of fact, with the exception of one, these proofs are not complete with type. We have either pasted in or attached the type proofs, and you can use them as you see fit.

I am enclosing repro proofs of the ads that appeared in Life on June 2, June 16, July 14, July 28 and August 25. The missing ones appeared in Life on May 5, May 19 and June 30.

Sincerely,



Elwood Whitney
mhw
Enc.

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Handwritten signature

April 10, 1942

Dr. Deknatel
Fogg Art Museum
Cambridge, Massachusetts

Dear Dr. Deknatel:

From Dr. Sachs' original telegram, I gather that you were instrumental in having the Peter Blume invited to the Fogg Art Museum. I was delighted, not only with your interest, but also with your success in putting over the idea.

Naturally I am very curious about the reception the picture is having at Fogg Museum which is such a perfect setting for "South of Scranton". The painting can function there so much more favorably than in any other institution in the country that I am hoping that the setting will be a permanent one. What are the chances? After all, "South of Scranton" is certainly one of the most important paintings produced in the Twentieth century and too, its aesthetic quality may be added to its great documentary value in the history of American art. When one thinks of all the Grant Wood's that were sold at five thousand to ten thousand dollars, it is most distressing to realize that "South of Scranton" is still unsold.

Do let me hear from you. My very best regards.

Sincerely yours,

EGH:la

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April 10, 1942

Mr. Frank R. Perls
8634 Sunset Boulevard
Hollywood, California

Dear Mr. Perls:

Some years ago I purchased from the Pascin estate all the paintings and drawings left here by Pascin before his last trip to Paris. Practically all the oils in the collection have been sold, but we have not exhibited nor have we privately shown the superb collection of water colors and drawings. During recent years we have concentrated entirely on our living American artists, and have kept all the deceased artists very much in the background. This naturally includes Pascin.

Because of the special interest in Pascin on the West coast, it occurred to me that you might be interested in either purchasing the group or in exhibiting them in Hollywood, with prospects of considerable sales. I can make the prices so attractive that the exhibition would offer a real opportunity for the buyers. Would you please let me know your reaction.

Sincerely yours

EGHla

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April 10, 1942

Phillips Memorial Gallery
1600 Twenty first Street
Washington, D. C.

Gentlemen:

I have just discovered that I overlooked billing you for the Allan Crite painting "Parade on Hammond Street", which you agreed to purchase some time ago &- making the selection from two which we sent to your exhibition originally. The second has been returned.

Sincerely yours

Bookkeeper

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April 10, 1942

Mr. D. L. Podell
30 Broadway
New York, N. Y.

Dear Mr. Podell:

In our current exhibition we have a superb new Jack Levine which I am very eager to have you see. It is a very small panel depicting a series of miniature figures of characters which have appeared in some of his large canvases.

In addition, we have a fascinating group of new examples by all the artists associated with this gallery. Because of present conditions, all the exhibits are specially priced and offer rare opportunities for a discriminating collector.

Sincerely yours

EGHla

1842 - WADSWORTH ATHENEUM - 1942

AVERY AND MORGAN MEMORIALS

BOX 1409, HARTFORD, CONNECTICUT

April 14, 1942

My dear Miss Halpert:

The photograph of the Guglielmi painting "Tumblers" arrived immediately after your letter of April third. Thank you so much sending the duplicate; the first one still has not turned up.

I have given the photograph to Mr. Austin, but I do not know whether he plans to take any action on it or whether he wishes any more.

Sincerely yours,

Mary H. Crane.

(Mrs. Alexander Crane)
Secretary to the Director

Miss Edith Gregor Halpert
The Downtown Gallery
43 East 51st Street
New York City, New York

GORDON ADAMSON
301 EGANDALE ROAD
HIGHLAND PARK, ILLINOIS

16 April 1942

The Downtown Gallery
43 E. 51 Street
New York, N. Y.

Dear Sirs:

When I was in New York last November, you showed me a small Sheeler of a watermill -- one of those done for Fortune. Can you tell me whether you still have this picture? I'd also be interested in other Sheeler items at around the same price.

Yours very truly,

Gordon Adamson

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June 14/24
H



Detroit - Mich April 10 - 42

Miss Edith Nalpert
73 E. 51st
New York N.Y.

My dear Miss Nalpert:-

It has
been my desire to have a New York
Gallery represent my work, for some
time. I have written to Mr. Geyton
(passed by the Art Digest, who in
turn has forwarded me a list of
galleries which are interested in the
Primitive style. I hope Mr. Geyton
will pass me for using his
name. I am not at the present
time able to take off time from
my work or I would pay

New-York a personal visit, and see if I could secure a representative gallery for my works.

My record at the Artist-Entist Market has been good, but, as you naturally understand we all wish to expand our business if possible, and that at times takes courage. So would be glad to show some of my rooms at my expense. For further information write to Mrs Lee Simpson, 128 Madison Ave who is our Chairman at the Market.

Trusting a favorable reply

I am sincerely Yours.

Paul Davis

1278 3rd Ave.

Edward M. Hill.

April 16, 1942

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Mr. Duncan Phillips
Phillips Memorial Gallery
1800 Twenty first Street
Washington, D. C.

Dear Mr. Phillips:

We are making plans for a Kuniyoshi Loan Exhibition during the month of May, representing this outstanding American artist with a retrospective group of paintings dating over a period of twenty years - from 1921 to 1941. All the paintings will be loans, borrowed from museums and important private collectors. Naturally, we are making every endeavor to assemble the key picture of each year, and hope that you will cooperate in this project by lending your "Maine Family", dated 1922.

This exhibition is planned as a means of raising funds for the United China Relief. Kuniyoshi is eager to add this contribution to others he has been making in connection with our war effort. A private opening is scheduled for the evening of Monday May 4th, with an admission charge of \$2.00 to all but the participants. Thereafter, an admission fee of 25¢ will be charged for the duration of the show. As a further contribution, Kuniyoshi is donating one of his paintings to be presented to the holder of the prize ticket.

All the proceeds of the exhibition, including the entire income from admission fees and the sale of the donated picture will be turned over to the United China Relief Fund. With the popularity of the artist and the character of the exhibition, we hope to raise a considerable sum for the fund.

We were inadvertently delayed in some of the arrangements and are unfortunately pressed for time. Won't you please let us know at your earliest convenience whether you are sending the picture to us.

A self addressed envelope and blank are enclosed for your convenience.

Sincerely yours

EGHla

April 16, 1942

Miss Beatrice Winsor, Director
The Newark Museum of Art
Newark, N. J.

Dear Miss Winsor:

We are making plans for a Kuniyoshi Loan Exhibition during the month of May, representing this outstanding American artist with a retrospective group of paintings dating over a period of twenty years -- from 1921 to 1941. All the paintings will be loans, borrowed from museums and important private collectors. Naturally, we are making every endeavor to assemble the key picture of each year, and hope that you will cooperate in this project by lending your "The Milk Train" dated 1940.

This exhibition is used as a means of raising funds for the United China Relief. Kuniyoshi is eager to add his contribution to others he has been making in connection with our war effort. A private opening is scheduled for the evening of Monday, May 4th, with an admission charge of \$2.00 to all but the participants. Thereafter, an admission fee of 25¢ will be charged for the duration of the show. As a further contribution, Kuniyoshi is donating one of his paintings to be presented to the holder of the prize ticket.

All the proceeds of the exhibition including the entire income from admission fees and the sale of the donated picture will be turned over to the United China Relief Fund. With the popularity of the artist and the character of the exhibition, we hope to raise a considerable sum for the fund.

We were inadvertently delayed in some of the arrangements and are unfortunately pressed for time. Won't you please let us know at your earliest convenience whether you are sending the picture to us.

A self addressed envelope and blank are enclosed for your convenience.

Sincerely yours

EGHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

**ART MUSEUM OF THE NEW BRITAIN INSTITUTE
56 LEXINGTON STREET
NEW BRITAIN, CONNECTICUT**

**MRS. EDWARDS D. CASE
Custodian**

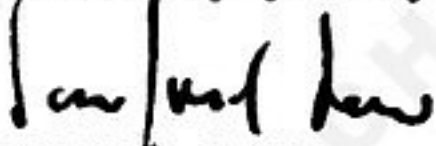
April 17, 1942.

Dear Mrs. Halpert:

Thank you kindly for your two recent letters and as regards the reductions you have made on the Karfiol and Levi paintings, I shall present these to our Board of Directors at our purchase meeting, which will be around the end of the month. I had felt a little guilty asking for a reduction as I consider the pictures well worth the original price, but as I am extremely anxious to acquire them, I do think it might make a material difference with the Board of Directors.

I shall certainly drop in to see you on my next trip to New York.

Sincerely yours,


**SANFORD LOW
Board of Directors**

**Mrs. Edith Halpert,
Downtown Gallery,
43 East 51st Street,
New York, N. Y.**

SL/MM

April 17, 1942

Mr. Clyde H. Burroughs, Secretary
Detroit Institute of Arts
Detroit, Michigan

Dear Mr. Burroughs:

We are making plans for a Kuniyoshi Loan exhibition during the month of May, representing this outstanding American artist with a retrospective group of paintings dating over a period of twenty years -- from 1921 to 1941. All the paintings will be loans, borrowed from museums and important private collections. Naturally, we are making every endeavor to assemble the key picture of each year, and hope that you will cooperate in this project by lending "Summer Storm" dated 1938.

This exhibition is planned as a means of raising funds for the United China Relief. Kuniyoshi is eager to add this contribution to others he has been making in connection with our war effort. A private opening is scheduled for the evening of Monday, May 4, with an admission charge of \$2.00 to all but the participants. Thereafter, an admission of 25¢ will be charged for the duration of the show. As a further contribution, Kuniyoshi is donating one of his paintings to be presented to the holder of the prize ticket.

All the proceeds of the exhibition, including the entire income from admission fees and the sale of the donated picture will be turned over to the United China Relief Fund. With the popularity of the artist and the character of the exhibition, we hope to raise a considerable sum for the fund.

We were inadvertently delayed in some of the arrangements and are unfortunately pressed for time. Won't you please let us know at your earliest convenience whether you are sending the picture to us.

A self addressed envelope and blank are enclosed for your convenience.

Sincerely yours

EGHla

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CHARGE TO THE ACCOUNT OF

CHECK SERVICE DESIRED OTHERWISE MESSAGE WILL BE SENT AT FULL RATE	
DOMESTIC	FOREIGN
FULL RATE	FULL RATE
DAY LETTER	CODE RATE
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RESERVATION	NIGHT LETTER
TOUR-RATE	SHIP RADIO



CHARGE ACCOUNT NUMBER	
CASH NO.	TOLLS
CHECK	
TIME FILED	STANDARD TIME

Form 3-C

Send the following message, subject to the Company's rules, regulations and rates set forth in its tariffs and on file with regulatory authorities

April 17, 1942

Mr. and Mrs. Charles Sheeler
Dows Lane
Irvington, New York

MAY YOUR NEW HOME BRING NEW HAPPINESS AND SUCCESS.

EDITH

April 18, 1942

Mr. Laurance P. Roberts, Director
Brooklyn Museum of Art
Eastern Parkway and Washington Avenue
Brooklyn, N. Y.

Dear Mr. Roberts:

We are making plans for a Kuniyoshi Loan Exhibition during the month of May, representing this outstanding American artist with a retrospective group of painting dating over a period of twenty years - from 1921 to 1941. All the paintings will be loans, borrowed from museums and important private collectors. Naturally, we are making every endeavor to assemble the key picture of each year, and hope that you will cooperate in this project by lending your "Grapes" dated 1928.

This exhibition is to be used as a means of raising funds for the United China Relief. Kuniyoshi is eager to add this contribution to others he has been making in connection with our war effort. A private opening is scheduled for the evening of Monday, May 4th, with an admission charge of \$2.00 to all but the participants. Thereafter, an admission fee of \$50 will be charged for the duration of the show. As a further contribution, Kuniyoshi is donating one of his paintings to be presented to the holder of the prize ticket.

All the proceeds of the exhibition, including the entire income from admission fees and the sale of the donated picture, will be turned over to the United China Relief Fund. With the popularity of the artist and the character of the exhibition, we hope to raise a considerable sum for the fund.

We were inadvertently delayed in some of the arrangements and are unfortunately pressed for time. Won't you please let us know at your earliest convenience whether you are sending the picture to us.

A self addressed envelope and blank are enclosed for your convenience.

Sincerely yours

EGHla

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THE NEWARK MUSEUM

NEWARK NEW JERSEY

BEATRICE WINNER, Director

April 18, 1942



Mrs. Edith G. Halpert, Director,
The Downtown Gallery,
43 East 51st Street,
New York City.

My dear Mrs. Halpert:

We are glad to lend the Kuniyoshi, "Milk Train," for your exhibition. I am sorry the Museum cannot assume the insurance but we shall see that the painting is delivered to you and we will also call for it. Will you let me know when you would like to have us send the painting?

I hope you have a most successful exhibition.

Yours truly

Beatrice Winner
Director

:M
encl.

April 18, 1942

Mrs. Juliana B. Force
Whitney Museum of American Art
10 West 8th Street
New York, N. Y.

Dear Mrs. Force:

After our telephone conversation I went full steam ahead on the Kuniyoshi exhibition. There have been several political hitches, but everything is in perfect running order now.

In making up the list of twenty paintings representing the work of twenty years, we were naturally eager to include the outstanding example of each year. At the same time we tried to include as many institutions as possible in order to carry out our original plan.

Would you lend us "Twisted Bread" dated 1930 and "I'm Tired" dated 1938. If the latter is not available, we might substitute "Cafe" 1937, as both of these pictures are outstanding examples of the two respective years.

We are planning to charge an admission fee of 25¢ during the show and for the private opening on Monday, May 4th, there will be an admission charge of \$2.00 to all but the participants. The entire receipts will be donated to United China Relief, with which organization Kuniyoshi has been active since its inception. As a further contribution, Kuniyoshi is donating one of his paintings to be presented to the holder of the prize ticket. We hope to raise a considerable sum for the fund.

Since you were so kind to offer to cooperate in this project, I wonder whether you would consider writing the foreword to the catalogue. You and the museum were among the first to recognize Kuniyoshi and have done so much for his welfare, that it would be immeasurably valuable to have your remarks appear in this catalogue. Both Kuniyoshi and I will be most grateful to you for this contribution.

We were inadvertently delayed in some of the arrangements and are unfortunately pressed for time. Won't you please let me hear from you as soon as it is conveniently possible.

A self addressed envelope and blank are enclosed.

Sincerely yours

EGHla

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256 west 55th Street
New York City
April 21st, 1942

Dear Mrs. Halpert:

From our conversation of today, I think you may be aware of the fact, although I didn't state so definitely, that the picture which I call "The Return of the Prodigal Daughter" may well represent a scene from a popular play of the period. Anyhow, I have thought that it may be just as well to definitely state this thought to you in view of your intention of offering it to someone connected with the theatre.

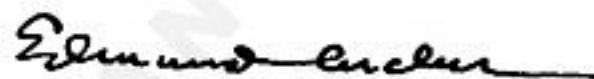
The Librarian in charge of the Theatre Collection of the New York Public Library (42nd Street) is a foremost authority on all matters connected with the history of the theatre. He also knows and has influence upon many of the more "high-brow" playwrights, critics, and actors who frequently consult him about theatrical, historical matters. I doubt if he has many Hollywood contacts. He comes from Virginia and knows me and, if you care to telephone him and tell him that the picture belongs to me and has been left with you on consignment and that I had said that he might be able to help to identify its subject matter if theatrical, He would probably take an interest in identifying it and, more important might talk about it in theatrical circles. His name is George Freedly. The Theatre Collection has paintings as well as prints, manuscripts etc. and it is possible that if the picture represents a play or actors important in theatrical history, the library might wish to acquire it. Mr. Freedly would be the key man in such a transaction. Although they have little or no money for such purchases, they could probably get somebody to donate it if they wanted it badly enough.

I can let you have, or send him directly, another photograph of the picture if that would help matters, but a verbal description of the situation portrayed would probably be sufficient for identification purposes.

In confirmation of my talk with you: The minimum sales price of the picture is \$500.00, 25% of the sales price to go to the Gallery as commission.

The picture will not be available for sale after it has been shipped to Richmond for storage because it will be boxed and stored with furniture etc. and there will be no-one to handle the negotiations there. I am uncertain just when the storing will take place but it will probably be the early part of the summer or sooner.

Sincerely yours



Edmund Archer

P.S. Billy Rose might be interested

6117 South 4da Street
Chicago, Illinois
April 21, 1942

Mrs. Edith Halpert
The Downtown Gallery
43 East 51st Street
New York, New York

Dear Mrs. Halpert:

A few weeks ago, at the suggestion of Mr. Peter Pollack of the Chicago Southside Community Art Center, I wrote you a letter concerning a painting of mine (titled "Affection") which you have in your possession. Evidently this letter escaped your attention for I have not received an answer from you. For that reason and others, I am writing you again.

Some months ago Mr. Daniel Catton Rich said he would like to see the picture you have in regard to considering it for his fall show at the Art Institute this year. Therefore, I would like to have you forward it to the Chicago Art Institute in care of Mr. Daniel Catton Rich, director, as soon as you have finished handling it.

Also, I am moving May 1st and in order to avoid any complications or loss of contact I urge you to answer immediately so I will know you received this letter.

Thanking you again for your kindness which I shall always appreciate, and expecting to hear from you soon, I remain

Very truly yours,



Eliaz Cortor

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

April 21, 1942

Mrs. Edith G. Halpert,
43 East 51st Street,
New York City

Dear Mrs. Halpert:

You have always been so helpful to us in our many enterprises that we cheerfully reciprocate in the loan of our Kuniyoshi for your forthcoming exhibition for United China Relief.

It is very gratifying to see Kuniyoshi engaged so effectively on behalf of the country of his adoption.

We will ship the painting from here about April 29th, upon advice from you that the insurance against all risks has been placed.

Cordially yours,

Lydia M. Juraugh
Secretary.

WHITNEY MUSEUM OF AMERICAN ART

G E R T R U D E V. W H I T N E Y, F O U N D E R

TEN WEST EIGHTH



STREET · NEW YORK

JULIANA FORCE · *Director*

HERMON MORE · *Curator*

ALICE M. SHARKEY · *Executive Secretary*

LLOYD GOODRICH · *Research Curator*

April 21, 1942

Mrs. Edith Gregor Halpert
Downtown Gallery
43 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

Mrs. Force has asked me to acknowledge your letter of April 18th, and to say that she will be very glad to lend "Twist Loaf" and "I'm Tired" by Kuniyoshi to the exhibition of his work to be held at the Downtown Gallery for the benefit of United China Relief.

Mrs. Force also asks me to say that she will be very glad to write a short foreword to the catalogue.

We will keep the paintings on our own insurance policy for the duration of the loan. Please let us know when you want them and how soon the foreword should reach you.

With best wishes,

Sincerely yours,

Alice M. Sharkey
Executive Secretary

AMS:MM
ENC.

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April 22, 1942

Miss Pearl Buck
John Day Office
40 East 49th Street
New York, N. Y.

Dear Miss Buck:

The enclosed release is self explanatory.

The Kuniyoshi exhibition promises to be one of the outstanding events of the season and we are very eager to make it both a success in money raising for the United China Relief and for propaganda. The entire art world is showing its enthusiasm for this project by cooperating with us in every way possible. However, we are very eager to extend this public and would be most grateful to you for any suggestions that you can make in connection with the group associated with The East And West Association, to whom this project should be of interest.

Mr. Kuniyoshi suggested that I write to you regarding this matter. I shall be glad to follow any recommendations you make and sincerely hope that you will help the cause by coming to the opening for which I am enclosing an invitation.

Sincerely yours

EGHla

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DOMESTIC	FOREIGN
FULL RATE	FULL RATE
DAY LETTER	CDE RATE
NIGHT LETTER	URGENT
SERIAL	DEFERRED
RESERVATION	NIGHT LETTER
TOUR-RATE	SHIP RADIO

Postal Telegraph



CHARGE ACCOUNT NUMBER	
CASH NO.	TOLLS
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TIME FILED	STANDARD TIME

Form 2-C

Send the following message, subject to the Company's rules, regulations and rates set forth in its tariffs and on file with regulatory authorities

Apr11 22,1942

Mr. Philip R. Adams, Director
Columbus Gallery of Art
East Broad & Washington Avenue
Columbus, Ohio

ALL OTHERS LENDING? PLEASE ADVISE WHETHER SHIPPING

KUNTY-SHI. URGE T.

The Downtown Gallery

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

April 22, 1942

Mrs. Edith G. Halpert,
Downtown Galleries,
New York City

Dear Mrs. Halpert:

Harry Stone, American Primitive
Paintings, 555 Madison Avenue, New York City,
has written us asking for the loan of our
Lady of Hornell for an exhibition of Master-
pieces of American Primitive Art. As I do
not know Mr. Stone or his gallery, I write
for your advice as to whether we should
comply with his request.

Cordially yours,

Lydia H. J. J. J.
Secretary

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DOMESTIC	FOREIGN
FULL RATE	FULL RATE
DAY LETTER	CDE RATE
NIGHT LETTER	URGENT
SERIAL	DEFERRED
RESERVATION	NIGHT LETTER
TOUR-RATE	SHIP RADIO



CHARGE ACCOUNT NUMBER	
CASH NO.	TOLLS
CHECK	
TIME FILED	STANDARD TIME

Form 3-C

Send the following message, subject to the Company's rules, regulations and rates set forth in its tariffs and on file with regulatory authorities

April 22, 1942

Mr. Wright Ludington
San Ysidro Ranch
Monticito,
Santa Barbara, Calif.

ALL OTHERS LEADING. PLEASE ADVISE WHETHER SHIPPING
KUNUYCSHI. URGENT.

The Downtown Gallery

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CHECK SERVICE DESIRED OTHERWISE MESSAGE WILL BE SENT AT FULL RATE	
DOMESTIC	FOREIGN
FULL RATE	FULL RATE
DAY LETTER	COD RATE
NIGHT LETTER	URGENT
SERIAL	DEFERRED
RESERVATION	NIGHT LETTER
TOUR-RATE	SWP RADIO



CHARGE ACCOUNT NUMBER	
CASH NO.	TOLLS
CHECK	
TIME FILED	STANDARD TIME

Form 3-C

Send the following message, subject to the Company's rules, regulations and rates set forth in its tariffs and on file with regulatory authorities

Mr. Edward G. Robinson
910 North Rexford Drive
Beverly Hills, Calif.

April 22, 1942

ALL OTHERS ARE LENDING. PLEASE ADVISE WHETHER SHIPPING
KUNIYOSHI. URGENT.

The Downtown Gallery

CHARGE TO THE ACCOUNT OF

CHECK SERVICE DESIRED OTHERWISE MESSAGE WILL BE SENT AT FULL RATE	
DOMESTIC	FOREIGN
FULL RATE	FULL RATE
DAY LETTER	CDE RATE
NIGHT LETTER	URGENT
SERIAL	DEFERRED
RESERVATION	NIGHT LETTER
TOUR-RATE	SHIP RADIO



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Form 2-C

Send the following message, subject to the Company's rules, regulations and rates set forth in its tariffs and on file with regulatory authorities

April 23, 1942

Mr. Philip R. Adams, Director
Columbus Gallery of Fine Arts
East Broad Street at Washington Avenue
Columbus, Ohio

WOULD YOU PLEASE WIRE YOUR DECISION REGARDING KUNIYOSHI LOANS.

PAINTINGS ARE IMPERATIVE FOR SUCCESS OF EXHIBITION. HOPE FOR YOUR COOPERATION.

Night Letter

EDITH GREGOR HALPERT

April 23, 1942

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Mr. Clyde H. Burroughs, Secretary
The Detroit Institute of Arts
Detroit, Michigan

Dear Mr. Burroughs:

Thank you for your letter. I am most grateful to you for your cooperation in the Kuniyoshi matter.

In accordance with your request, we are placing \$1200 insurance on the "Summer Storm" and should very much like to have it shipped immediately. The coverage starts on April 23rd so that the picture will be protected before it is actually packed.

I do hope that you and Mrs. Burroughs can arrange to be here at the opening or at least during the exhibition. It will really be magnificent.

Sincerely yours

EGH:la

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TOUR-RATE	SHIP RADIO

Postal Telegraph



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Form 3-C

Send the following message, subject to the Company's rules, regulations and rates set forth in its tariffs and on file with regulatory authorities

April 23, 1942

Mr. Donald J. Bear, Director
Santa Barbara Museum of Art
State and Anapamu Streets
Santa Barbara, California

JUST RECEIVED WIRE WRIGHT LUDINGTON REFUSES TO LEND KUNIYOSHI (STOP) WONT YOU PLEASE USE YOUR INFLUENCE AS IT IS IMPRATIVE TO HAVE THIS PICTURE IN EXHIBITION WHICH SIMULTANEOUSLY SERVES ART AND OUR WAR EFFORT. PLEASE WIRE COLLECT.

EDITH GREGOR HANFERT

Night Letter

April 24, 1942

Mr. Gordon Adamson
301 Egandale Road
Highland Park, Illinois

Dear Mr. Adamson:

Under separate cover I am sending you a color reproduction of "Primitive Power". In addition I am also enclosing photographs of his two recent paintings in gouache, with the prices marked on the reverse side of each. Incidentally, the "Connecticut Barns" has just been sent to the Art Institute of Chicago for the water color exhibition to be held shortly. Perhaps Mr. Sweet will show it to you on request.

Meanwhile, I should be very glad to send the "Primitive Power" to you on approval. The estate which owns this painting is willing to sell it for \$275. It was originally purchased just before Sheeler's one man exhibition of "POWER".

Sincerely yours

EGH1a

THE DENVER ART MUSEUM

City and County Building

Denver, Colorado

April 24, 1942

Mrs. Edith Gregor Halpert,
Director, The Downtown Gallery,
113 West 13th Street,
New York, New York.

Dear Mrs. Halpert,

As you perhaps know, the Denver Art Museum for many years now has held a summer Annual Exhibition of painting and sculpture. This year's show, our forty-eighth, will be held during July and August.

We hope to be able to raise the quality of the exhibition by inviting the work of some ten outstanding painters of the country whose pictures have not been seen in this locality. I am, therefore, writing you to see if it would be possible to borrow recent representative oils, medium size, of some of the artists whose work you handle, namely, Stuart Davis, Julian Levy, Charles Sheeler, and Bernard Karfiol.

If you are willing to grant this request, we would be able to make shipping arrangements through Hayes or Budworth, as you might desire. Will you let me know, at your earliest convenience, your feelings in the matter so that I may proceed with my plans. I realize this is asking a considerable favor, but I sincerely hope that you will be able to grant our request.

Yours very truly,



Fred S. Bartlett
Curator of Fine Arts

FSB/RB

April 24, 1942

Miss Beatrice Winsor, Director
Newark Museum of Art
Newark, N. J.

Dear Miss Winsor:

I cannot tell you how grateful I am to you for agreeing to lend Kuniyoshi's "Milk Train".

Several of the critics telephoned to ask whether they could review the show before the official press view and we are therefore eager to get the picture as soon as possible. Any day convenient during next week will be satisfactory. I hope we are not putting you to too much trouble.

The printer made an error in the announcements for the opening which is to be held Monday evening the fourth rather than the fifth. I do hope you will give us the pleasure of your company on the occasion.

Sincerely yours

EGH:la

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CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

1204

A. N. WILLIAMS
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. G. WILLEVER
FIRST VICE-PRESIDENT

SYMBOLS
DL=Day Letter
NT=Overnight Telegram
LC=Deferred Cable
NLT=Cable Night Letter
Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

1 NAB92 16=COLUMBUS OHIO 25 1222P

MRS EDITH GREGOR HALPERT=

1942 APR 25 PM 12 54

:43 ~~WABE~~ 51 ST= EAST
EAST

WILL SHIP KUNIYOSHIS MONDAY CANNOT WAIVE INSURANCE BUT
WILL PLACE IT HERE BILLING YOU FOR PREMIUM=

PHILIP R ADAMS COLUMBUS GALLERY OF FINE ARTS.

*Kuniyoshis have not ^{yet} arrived.
We insured for \$1500.-*

KUNIYOSHIS

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Dear Mrs. Halford -

Would you be interested to exhibit my work, - paintings and drawings of Panama and Guatemala? I have 25 drawings (pencil) and 25 water colors - types, scenes, markets etc.

My work has been shown with the N.Y. Water Color Club, Am. Water Color Society, Penn. Academy of Fine Arts etc. - Am a member of National Assn. of Women Artists with which I won first water color prize.

We are "in the Army now" and I have been three months in Panama and longer here in Guatemala.

9:10 like to show them this fall if you
can arrange it. The subject matter is
pleasant (but not pretty!!) I think war-
and weak.

worn nerves need relief from the
gloomy, sordid, racial conscious type of
~~thing~~ at the moment and I hope you
agree with me. The work is modern.

Sincerely yours,

Perry Aubrey Keating,

Pension Guérault,
9^a Calle Poniente #7,
Guatemala City,
Guatemala,
C.A.

Apr. 26th 1942.

April 26, 1942

Mr. Duncan Phillips
Phillips Memorial Gallery
1600 Twenty first Street
Washington, D. C.

Dear Mr. Phillips:

Thank you for your consent to lend Kuniyoshi's
"Maine Family" for his Retrospective Exhibition
opening on May 4th.

As many of the critics asked to review the
exhibition considerably in advance of the opening,
we should very much like to get the painting here
at your earliest convenience. Would it be possible
to ship it at once.

I hope that you and Mrs. Phillips will come to the
preview and private opening on Monday afternoon,
May 4th. We are eager to give Kuniyoshi a fine
send off. Many of the museum people have promised
to come. I look forward to the pleasure of seeing
you again.

Sincerely yours

EGH:la

P. S. The printer made an error in the date on the
announcement. The private opening is on Monday the
fourth rather than the fifth.

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
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NIGHT LETTER	URGENT
SERIAL	DEFERRED
RESERVATION	NIGHT LETTER
TOUR-RATE	SHIP RADIO

Postal Telegraph



CHARGE ACCOUNT NUMBER	
CASH NO.	TOLLS
CHECK	
TIME FILED	STANDARD TIME

Form 3-C

Send the following message, subject to the Company's rules, regulations and rates set forth in its tariffs and on file with regulatory authorities

April 28, 1942

Mr. Clifford Boston
113 West 113th Street

New York City

Apartment #20

COME TO DOWNTOWN GALLERY TODAY. WE HAVE WORK FOR YOU.

Edith G. Halpert
The Downtown Gallery
43 East 51st Street
New York City

April 26, 1942

Phillips Memorial Gallery
1600 Twenty First Street
Washington, D. C.

Gentlemen:

This is to acknowledge receipt of all the paintings
loaned for your exhibition with the exception of the
following:

✓ St art Davis	Still Life in the Street
✓ Bernard Karpfod	Wrestlers
✓ Masao Kuniyoshi	Bessie
✓ Raymond Breinin	Maestro

Please accept this letter as our receipt for the
others.

Sincerely yours

April 28, 1942

Mr. Clyde H. Burroughs, Secretary
The Detroit Institute of Arts
Detroit, Michigan

Dear Mr. Burroughs:

We too have been asked to lend some pictures to Harry Stone, and I have made a number of inquiries since the receipt of your letter.

The Museum of Modern Art is lending him three pictures and there are several collectors who are also contributing to the show which is to be held in conjunction with the new book on Folk Art of which I do not personally approve very strongly. However, Harry Stone is reliable although he has not been associated with Folk Art very long. I would recommend that you make the loan and I shall report on the exhibition, unless you are planning to be in New York during that period.

Sincerely yours

EGHla

P. S. "Summer Storm" arrived and I am most grateful for your kind cooperation

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THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

Arts Commission

EDSEL B. FORD, *President*

ALBERT KAHN

ROBERT H. TANNAHILL

EDGAR B. WHITCOMB

Commissioners

April 28, 1942

W. R. VALENTINER

Director

EDGAR P. RICHARDSON

Assistant Director

CLYDE H. BURROUGHS

Secretary

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Mrs. Edith G. Halpert,
The Downtown Gallery,
43 East 51st Street,
New York City

Dear Mrs. Halpert:

Thank you for your letter of April 6th. As we have not heard from Mr. Eli Nadelman concerning his "Battle of Lake Erie" I presume he has no photograph.

You mentioned that you are sending photographs of other paintings representing scenes from the War of 1812. Unfortunately these have not come and I hope they have not gone astray.

As I am called for induction into the Army tomorrow, I am trying to settle my affairs, but this does not mean I will cease being interested in the pictures concerning which I wrote you, and I hope I will not be too far away to get back to the museum occasionally to carry on researches undertaken.

Very sincerely yours,



Francis H. Robinson
Curator of European Art

April 29, 1942

Mr. Edsel Ford
1100 Lake Shore Road
Grosse Pointe, Michigan

Dear Mr. Ford:

I hesitate to trouble you with any outside problems at this time, but I feel that the issue involved is extremely important from both a cultural and social sense, and that your interest in such causes is a vital one.

You may recall seeing the exhibition of American Negro Art which proved to be one of the most successful exhibitions held in many years. The reception was a most enthusiastic one, and collectors, museum directors, critics and the public, were all equally impressed with the tremendous contribution by the Negro artists who have had so little encouragement heretofore. Your purchase of the two pictures was a great help to the idea.

Mr. Daniel Catton Rich of the Art Institute of Chicago and Mr. Peter Pollock were instrumental in creating the only inclusive art center for the Negro painters, sculptors and graphic artists. This was done with the help of the N.P.A., which has gradually withdrawn its funds from this project. Mr. Pollock felt that the need was so great to continue the center that he organized a brilliant campaign to raise funds locally, and now the center is operating at a very low cost -- negligible in proportion to the results obtained.

Mr. Rich called on me a short time ago and explained that Congress is now withdrawing even the small contribution it has been making. Mr. Rich has arranged to provide the teaching faculty from the Art Institute, with no charge to the center. The community, through Mr. Pollock's efforts is raising approximately seven thousand dollars, leaving a balance of nine thousand dollars to be raised from other sources.

I took the liberty of suggesting that Mr. Pollock communicate with you in the hope of obtaining a contribution for this important work. I took this liberty because I know of your generosity and your understanding -- and because I am not personally involved. It is only that I feel so strongly about the center that I am writing to several art patrons.

Sincerely yours

ECHla

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CHARGE TO THE ACCOUNT OF

CHECK SERVICE DESIRED OTHERWISE MESSAGE WILL BE SENT AT FULL RATE	
DOMESTIC	FOREIGN
FULL RATE	FULL RATE
DAY LETTER	CODE RATE
NIGHT LETTER	URGENT
SERIAL	DEFERRED
RESERVATION	NIGHT LETTER
TOUR-RATE	SWP RADIO



CHARGE ACCOUNT NUMBER	
CASH NO.	TOLLS
CHECK	
TIME FILED	STANDARD TIME

Form 2-C

Send the following message, subject to the Company's rules, regulations and rates set forth in its tariffs and on file with regulatory authorities

April 29, 1942

Dr. Milton Leaf
322 South 16th Street
Philadelphia, Pa

CALLED TO NEW YORK UNEXPECTEDLY. SORRY CANNOT KEEP
THE APPOINTMENT.

Mrs. S. Watter

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CHARGE TO THE ACCOUNT OF

CHECK SERVICE DESIRED OTHERWISE MESSAGE WILL BE SENT AT FULL RATE	
DOMESTIC	FOREIGN
FULL RATE	FULL RATE
DAY LETTER	CDE RATE
NIGHT LETTER	URGENT
SERIAL	DEFERRED
RESERVATION	NIGHT LETTER
TOUR-RATE	SHIP RADIO

Postal Telegraph



CHARGE ACCOUNT NUMBER	
CASH NO.	TOLLS
CHECK	
TIME FILED	STANDARD TIME

Form 2-C

Send the following message, subject to the Company's rules, regulations and rates set forth in its tariffs and on file with regulatory authorities

April 29, 1942

Mr. Frank Osborne
Manchester
Vermont

RECEIVED PAINTING GOOD CONDITION. THANKS

EDITH GREGOR HALPERT

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R. D. 3
PERKASE, PENNSYLVANIA

May 1, 1942.

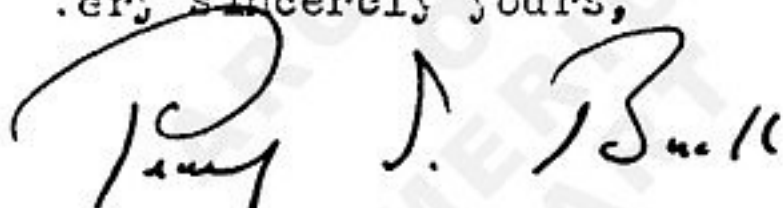
Miss Edith Gregor Halpert,
The Downtown Gallery,
43 East 51st Street,
New York City.

My dear Miss Halpert:

I am very much interested in the Kuniyoshi exhibition and I shall be glad to do what I can for it. If your letter had come to me two days earlier, we could have got an announcement of it into our East and West bulletin. Unfortunately that has gone to press.

I am at a loss to think how, otherwise, we could be of value in promoting the exhibition because our members are scattered over a wide area. But if I can think of anything I will do it.

Very sincerely yours,


Pearl S. Buck

PSE HS

CHARGE TO THE ACCOUNT OF

CHECK SERVICE DESIRED OTHERWISE MESSAGE WILL BE SENT AT FULL RATE	
DOMESTIC	FOREIGN
FULL RATE	FULL RATE
DAY LETTER	CDE RATE
NIGHT LETTER	URGENT
SERIAL	DEFERRED
RESERVATION	NIGHT LETTER
TOUR-RATE	SHIP RADIO



CHARGE ACCOUNT NUMBER	
CASH NO.	TOLLS
CHECK	
TIME FILED	STANDARD TIME

Form 2-C

Send the following message, subject to the Company's rules, regulations and rates set forth in its tariffs and on file with regulatory authorities

May 1, 1942

Philip R. Adams
Columbus Gallery of Fine Arts
Columbus, Ohio

KUNIYOSHI HAVE NOT YET ARRIVED. WE INSURED
FOR \$1500.00

THE DOWNTOWN GALLERY
43 East 51st Street

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

1201
(54)

SYMBOLS	
DL	Day Letter
NT	Overnight Telegram
LC	Deferred Cable
NLT	Cable Night Letter
Ship Radiogram	

A. N. WILLIAMS
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

The time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

042 MAY 2 AM 11 58

NAB60 12=COLUMBUS OHIO 2 1120A
MRS EDITH HALPERT=
43 EAST 51 ST=

KUNIYOSHI'S SHIPPED TUESDAY TRACING FROM THIS END SUGGEST
YOU TRACE IN NEWYORK=
COLUMBUS GALLERY OF FINE ARTS=

KUNIYOSHI'S

THIS COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Alexandria, Va.
May 6, 1942

Dear Mrs. Halpern —

You may recall that in the latter part of January I was in the Mountaineer Galleries and took one of the two Blue Eagle paintings that you have.

As I explained at that time I originally brought the paintings to New York City and through a mutual friend, Win Perdue, turned them over to Sydney Kopp.

I have had a letter from Blue Eagle telling me that he is about to be digitized and plans a "five sale" for the work he has on hand prior to entering the Army. I wrote him that you had those entrusted to me and have received the attached telegram which is self-explanatory.

I would appreciate it if you would send the pictures, as requested to Mr. Blue Eagle, Hotel Milner, Muskogee, Okla. If there is any question relative to this, I'm sure Mr. Kopp will confirm my authority for the request.

Very truly yours,
Fred E. Brown, Jr.

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OF THE CITY OF DETROIT

Arts Commission

EDSEL B. FORD, *President*
ALBERT KAHN
ROBERT H. TANNAHILL
EDGAR B. WHITCOMB
Commissioners

W. R. VALENTINER *Director*
EDGAR P. RICHARDSON *Assistant Director*
CLYDE H. BURROUGHS *Secretary*

May 7, 1942

Mrs. Edith G. Halpert
Downtown Gallery
43 East 51st Street
New York City

Dear Mrs. Halpert:

Our Group Exhibition of Paintings by American Artists is attracting so much interest that we would like to extend it to June 1, and I write to ask if we may have the five paintings by Stuart Davis for this extended period.

Thanking you for your consideration, I am

Very truly yours,

Clyde H. Burroughs
Secretary

chb:ers

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Newsweek

NEWSWEEK BLDG., BROADWAY and 42nd STREET, NEW YORK

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May 7, 1942

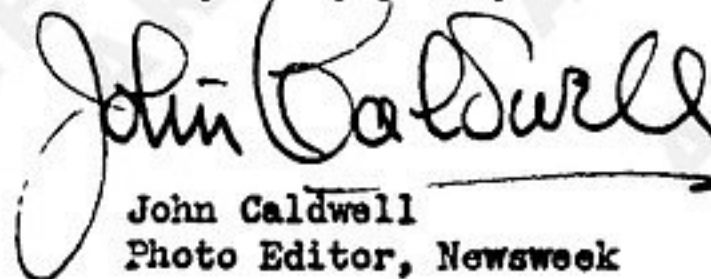
Mrs. Edith Halpert
The Downtown Gallery
43 East 51st Street
New York, New York

Dear Mrs. Halpert:

Many thanks for sending us the
photos of Kuniyoshi paintings, which we
return herewith.

Miss Loveman and we are very
sorry that we were unable to use them
due to lack of space.

Very truly yours,


John Caldwell
Photo Editor, Newsweek

JC:rh

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its de-ferred character is in-duced by a suitable symbol above or pre-ceding the address.

WESTERN UNION

A. N. WILLIAMS
PRESIDENT
NEWCOMB CARLTON
CHAIRMAN OF THE BOARD
J. C. WILLEVER
FIRST VICE-PRESIDENT

DL-Cablegram

MT-Cablegram

LO-Cablegram

MT-Cablegram

Day Letter

The time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at destination.

NAB96 32=BOSTON MASS 8 1212P B42 MAY 8

MRS EDITH G HALPERT=

THE DOWN TOWN GALLERY 43 EAST 51 ST=

PLEASE SEND A LARGE LEVINE FOR OUR MEMBERS SHOW TO ARRIVE
NOT LATER THAN MAY TWELVE THESE ARE JACKS WISHES CONFIRM
COLLECT BY WESTERNUNION MEMBERS SHOW DATES MAY FIFTEENTH
THROUGH JUNE SEVENTH=

SARGENT COLLIER INSTITUTE OF MODERN ART=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

May 9, 1942

Dr. Alfred M. Frankfurter
Consulting Editor
The Art News
136 East 57 Street
New York, N. Y.

Dear Dr. Frankfurter:

Thank you for your cooperation in connection with
our Kuniyoshi advertisement.

As I informed you during our telephone conversation,
the Art Digest charged us half the regular figure
for the advertisement in the May first issue and
"Pictures on Exhibit" gave us the entire page for
the price of our regular monthly space. They both
felt that the cause for which the exhibition is
being held is a worthy one.

Sincerely yours

EOH1a

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 9, 1942

Mr. Clyde H. Burroughs, Secretary
The Detroit Institute of Arts
Detroit, Michigan

Dear Mr.

Unless it is vital to retain the Stuart Davis paintings for the extended period, I should very much like to have them returned.

Davis is "enjoying" financial difficulty and there is a prospect of selling a few of his paintings if I can assemble a large enough group. The five pictures you have are so important that the cause would be greatly helped with their inclusion.

However, you have been so cooperative, that I shall leave the matter up to you entirely. Perhaps someone in Detroit will buy a Davis and solve this problem for us.

I do hope that you will be in New York before the end of this month and take the opportunity to see the Kuniyoshi exhibition. This is the first time that twenty-one years of his painting will be represented in one group show and it is an excellent chance to study the extraordinary contribution and creative development of this artist. Your "Summer Storm" looks particularly well in the show and I know you will be pleased to see it in relation to the other pictures on view.

I look forward to your visit.

Sincerely yours

EGH:la

Clayton Kopp

May 9, 1942

Mr. Sidney Kopp
Wilton Road
Westport, Connecticut

Dear Mr. Kopp:

I am happy that you completed the manuscript of your DeMayerin translation. After reading sections of it, I am very enthusiastic about the value of your conclusions for instructions to artists in preparing painting surfaces and painting mediums. Because of my constant contact with artists, I fully realize how valuable this book will be to them in the many technical problems involved in their projects. Instructors in art schools, museum officials and others associated with the art world will be equally grateful for your help and I hope to see the manuscript in book form shortly. My very best wishes for its success.

Sincerely yours

ECH1a

May 9, 1942

Mr. John Caldwell
Photo Editor, Newsweek
Newsweek Building
Broadway and 42nd Street
New York, N. Y.

Dear Mr. Caldwell:

Thank you for returning the photographs.

Since both Miss Levenson and Mr. Kuniyoshi had devoted so much time to the interview, and since the exhibition continues through May 30th, perhaps you can arrange to use the material in your forthcoming issue. The exhibition is creating a tremendous interest in New York and seems like excellent copy for your magazine.

Sincerely yours

EGH:la

May 9, 1942

Mr. Duncan Phillips
Phillips Memorial Gallery
1600 Twenty-first Street
Washington, D. C.

Dear Mr. Phillips:

I presume that you decided against keeping the Bernard Karfiol "After Carnival" and substituted "Wrestlers" for that picture. An exchange was sent to you on that assumption.

I am enclosing a bill for the Breinin painting "The Maestro". This clears our records with the exception of the Allan Crite which you had originally decided to purchase. As you recall, you mentioned that you would keep one of the two pictures and I communicated with the artist accordingly. Now that the second picture has also been returned, I do not know whether you prefer the first example -- "Sawyer Street". If so, I shall be glad to send it on to you and advise Crite accordingly. He is leaving for the Army shortly.

I hope your show was a great success. I have been hearing some enthusiastic comments from New Yorkers who had visited your gallery during the exhibition.

Sincerely yours

EGHla

7

ESTATE OF LOUISE C. MURDOCK
MURDOCK BUILDING
111-113 EAST DOUGLAS AVE
TELEPHONE 2-1888
WICHITA, KANSAS

May 10th, 1942

Dear Mrs. Halpert:

An unpleasant fact was brought to my attention yesterday, namely that I am not going to have quite as much money as I had counted upon for art purchases next month. Such means that I can not buy a Kuni yoshi now. You see, I have made a number of commitments such as the Karfiol, that must be met. I can not anticipate as far as June 1943, even though you were willing to carry a charge until then, because such is not permitted. You can imagine how sorry I am.

Sincerely yours,
Elizabeth S. Navas

May 11, 1942

Mr. Fred S. Bartlett
Curator of Fine Arts
The Denver Art Museum
City and County Building
Denver, Colorado

Dear Mr. Bartlett:

In view of the fact your exhibition is to be held during the summer months, we can arrange to send you an excellent selection of paintings by Stuart Davis, Julian Levi and Bernard Karfiol. In the case of Charles Sheeler, there are so few of his paintings available that we may not have more than one of his examples for you. In your letter you did not indicate how many pictures by each artist you request. Won't you please let me know.

Incidentally, Kuniyoshi, who is having a twenty year retrospective exhibition at this gallery, has just completed a superb small landscape called "Cripple Creek, Colorado". Because of its outstanding quality and also because of its locality, it seems like an excellent picture for your collection. I should be glad to send you a photograph for consideration. His exhibition is creating a furor in New York and I hope that you will be in town before May 29th so that you may have an opportunity to see the collection as a whole.

Meanwhile, do let me hear from you regarding the number of pictures that you request by the artists previously listed.

Sincerely yours

EGH1a

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OF THE CITY OF DETROIT

Arts Commission

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Secretary

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May 11, 1942

Mrs. Edith G. Halpert
The Lowtown Gallery
43 East 51 Street
New York City

Dear Mrs. Halpert:

Let me thank you for your letter of May 9. I think there is no likelihood of our acquiring a Davis here or of selling one to a collector. Only a small minority of our people like his pictures and I think it would be wasted effort to try to persuade our board to consider one. Under these circumstances I am returning them to you by Railway Express through Budworth.

with kind regards, I am

Very truly yours,

Clyde H. Burroughs
Secretary

chb:ers

May 11, 1942

Miss Mary Aubrey Keating
Pension Gueroult
9a Calle Poniente #7
Guatemala City,
Guatemala, C. A.

Dear Miss Keating:

Thank you for your letter.

While I should be very much interested in having an exhibition of your work, I am not in a position to commit myself at the present time regarding the present season nor the next. We are closing for the summer shortly and conditions in the art world are such that we cannot make any future plans of any kind.

My best regards.

Sincerely yours

EGHla

May 12th, 1942.

Mr. Otto Wittmann, Jr.,
The Toledo Museum of Art,
Monroe Street at Scottwood Ave.,
Toledo, 2, Ohio.

Dear Mr. Wittmann:

Thank you for your letter of May 8th. There seem to be no complications about any of the paintings except the Crawford "Cologne Landscape" which was sold out of his current exhibition at the University of Alabama. I would suggest the substitution of "New Orleans Still Life" - an equally recent example and, in my opinion, one of his best paintings. This is also in the exhibition at Tuscaloosa which closes on May 24th. If you wish us to make this substitution, I will write to Mr. Freeman down there, as soon as I have word from you, instructing him to pack this painting separately and ship it directly to Toledo so that it will arrive in plenty of time before the opening of your show.

The remaining paintings will be ready for Ludeforth on May 20th, as you instructed.

Sincerely yours,

CA:1

EDSEL B. FORD
DEARBORN

May 14,
1942

Mrs. Edith G. Halpert, Director,
The Downtown Gallery,
43 East 51st Street,
New York City.

My dear Mrs. Halpert:

Mr. Edsel Ford appreciated your letter of April 29th, with respect to the interesting American Negro Art Center in Chicago, but because of many other demands under existing emergency conditions, he is unable to participate in the support of this project at this time, and I am so writing Mr. Pollack.

Yours very truly,



Secretary to Edsel B. Ford

AJL:S

May 14, 1942

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Mr. Sanford Low
New Britain Institute of Art
76 Lexington Avenue
New Britain, Connecticut

Dear Mr. Low:

Under separate cover I am sending you a photographic print of an interview given by Harnett in the 1880's. A few years ago we purchased a book of clippings assembled by one of the artist's contemporaries. This book contained clippings of the interview which I think furnish very valuable information in connection with this extraordinary painter. You may keep these for your records. I am also including a catalogue of our first exhibition which re-established Harnett to the public. The data in the foreword still holds good. In the event that you have mislaid the original list of Harnett's representations, I am enclosing another copy.

I am very glad you decided to retain this very important example. Did Mr. Lacey advise you that Sidney Kopp, whose address is Wilton Road, Westport Connecticut, has done a good deal of our restoration. He was here and Mr. Lacey inquired about the price and he gave him a figure at the time. I believe it was either \$50 or \$60, which included relining, cleaning and varnishing. I can recommend Mr. Kopp very highly.

I am still hoping that you and Mrs. Low will pay us a visit shortly.

Sincerely yours

EGH1a

M. KNOEDLER & CO., INC.
14 EAST 57TH STREET
NEW YORK
PARIS, 22 RUE DES CAPUCINES
LONDON 15 OLD BOND STREET
CABLE ADDRESSES
"KNOEDLER"
NEW YORK PARIS LONDON

May 16, 1942

Mrs. E. G. Halpert
The Downtown Gallery
41 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

Congratulations on your
success with the reluctant lady, and herewith
is the bill you requested.

I shall keep you in mind if
any harnetts do me the favor of coming our way.

Yours sincerely,

W. F. Davidson
W. F. Davidson
M. KNOEDLER & COMPANY, I.C.

THE DENVER ART MUSEUM

City and County Building

Denver, Colorado

May 19, 1942

Mrs. Edith Gregor Halpert,
Director, The Downtown Gallery,
113 West 13th Street,
New York, New York.

Dear Mrs. Halpert,

Thank you for your very kind cooperation in agreeing to loan us some pictures. These canvases should be in Denver by June 18 and I have written Hayes to pick them up. Will you please send us the insurance valuations, which will be covered by our blanket policy.

We request that you loan us the following: An example by Kuniyoshi, "Cripple Creek, Colorado," and an example by Sheeler.

We are attempting to get some newspaper rotogravure publicity and will appreciate it very much if you will send us photographs of the examples which you will send to Denver. The photographs should be in our hands not later than June 4. I hope that this will not cause you too much inconvenience.

Sincerely yours,



Fred S. Bartlett
Curator of Fine Arts

FSB/RB

REGEN 7-0715

ALICE NYE
SMALL ANTIQUES
1391-2 EAST 65TH STREET
NEW YORK CITY

May 19/42

My dear Mrs. Halpert

I spoke to you of a primitive painting I saw in Maine last fall and hoped to get when people opened house this Spring. It came Sat. and is 27 x 48 too large to take out but you said would like to see so perhaps you can do so.

It is a boy full length - twig of the fishing pole with line and smelter at end. At his feet a tiny fish and in stream a little sail boat. His hat on ground. It is about 1840. His trousers are buttoned on to his knees. I think it very good.

Sincerely Alice Nye

May 19, 1942

Wesley

Mr. John Ramsey
147 Tremont Avenue, S. E.
Massillon, Ohio

Dear Mr. Ramsey:

I have been so busy with the preparation of the Kuniyoshi exhibition, that I have not had time to communicate with you.

In going over your list of available objects, I was interested in the following items and wonder whether you have snap shots of them or whether you would care to send this group to us on approval:

2. Oil painting on cardboard, "Horse of A Livingston", 19 1/2 x 16, unsigned, unframed \$8.50
3. Oil painting on wood, 11 x 15, basket of flowers on yellow ground, original frame 8.50 ✓
4. Oil painting on canvas 15 x 11 basket of fruit on grey ground 5.00 X
5. Oil painting on canvas 11 1/2 x 11 1/2, flowers Clenatis (?) in white on coral pink. framed signed "C?R.Clark" 3.50 X
6. Water-color on paper "Theorem" urn of flower, 10 x 14 signed "Frany Garber to Emma Hartmen" old cherry frame. 7.50 ✓
7. Watercolor on paper, 9 1/2 x 12 1/2 family record filled in from 1813 to 1926, signed "J.H.Scott" with two small portraits 8.50 ?
8. Pen and ink on paper "Commercial Ornamental Pennmanship by G. Runbaugh", 23 x 13 17.50 X
9. Pen on paper "Gebarts und Taufschien" of Crephan Billingerund 12 1/2 x 15, March 1, 1812 unframed, paper dark 2.50 ✓
10. Chalk or plaster figure of rooster, 9" brightly colored fine condition 8.50 ?
15. Carved wood cow, 15 in. high real horns rope tail, collar with bell. ("lawn ornaments" from Penn. Dutch farm.) 35.00

Mr. John Ramsey

COPI 01 1964

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16. Carved wood Indian, 33 in. high. holding
spear on square base; brightly painted. \$25.00

Sincerely yours

LOHla

07.0

25.00

PORTLAND ART MUSEUM
WEST PARK AND MADISON PORTLAND, OREGON

Robert Tyler Davis, Director

May 20, 1942

Mr. Carl Walters
Woodstock, N. Y.

Dear Mr. Walters:

We have just received word from Mr. Davis that your ceramics are leaving for our exhibition to be held in June. We are delighted to know that you are willing to contribute some of your splendid work. For your information, we wish to add that we arranged insurance with our firm beginning today.

I do not know whether Mr. Davis has already requested photographs from you, but, in case he did not, I should like to ask you to be kind enough to send us at least six for publicity purposes. The papers will be interested in having both a story about yourself and your work, and reproductions of your ceramics.

Thanking you, I am, with best regards,

Very sincerely yours,

Annemarie Henle

Annemarie Henle
Assistant Director

Dear Edith, What is this all about
Is there a one man show or is part
of a large show? I could not send
photographs as I don't know what
you sent & haven't any anymore. Sincerely
Carl.
What about my trip to Brazil

GORDON ADAMSON
301 EGANDALE ROAD
HIGHLAND PARK, ILLINOIS

May 23 1942

Mrs. Edith G. Halpert
The Downtown Gallery,
43 E. 51st Street
New York, N. Y.

Dear Mrs. Halpert:

The Sheeler painting, "Primitive Power", which you were good enough to send on approval, arrived last week, and I have greatly enjoyed seeing it again.

While I should like to own this picture, the price of \$275 which you have quoted seems rather high, under wartime conditions -- I believe this is the same figure mentioned when I first saw the picture last November. May I therefore suggest a reduction in price to \$180? Perhaps you will be good enough to communicate this figure to the owner, and let me know his reaction.

Yours very truly,

Gordon Adamson

May 23, 1942

Dear Mrs. Halpert:


There has been a slight change in status of the publication of my forthcoming book, American Abstract and Surrealist Art. The edition will be published as originally planned, with the exception that Mr. Gloeckner (Hyperion Press), whose office has been handling the secretarial work on this book, is no longer connected with its publication.

In doing this work for me, it was necessary that I give them the names of the artists and the pictures selected by me. I understand it is now Mr. Gloeckner's intention to use this material in a book on 20th century French art (?), with which I am in no way connected. Naturally it is my earnest desire to avoid any conflict in the use of reproductions and therefore I trust that the pictures selected by me be confined to my use. The artists selected: Stuart Davis, Guglielmi, Scheeler, Peter Blume.

Details of publication of my book may be confirmed by my agent, Miss Nettie King, 11 West 69 St., New York.

With kind personal regards,

Sincerely,


Sidney Janis
1 West 85 St.
New York.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Philadelphia
ART ALLIANCE
251 South Eighteenth Street
Philadelphia

May 26, 1942.

Mrs. Edith G. Halpert,
Downtown Gallery,
113 West 13th Street,
New York, N. Y.

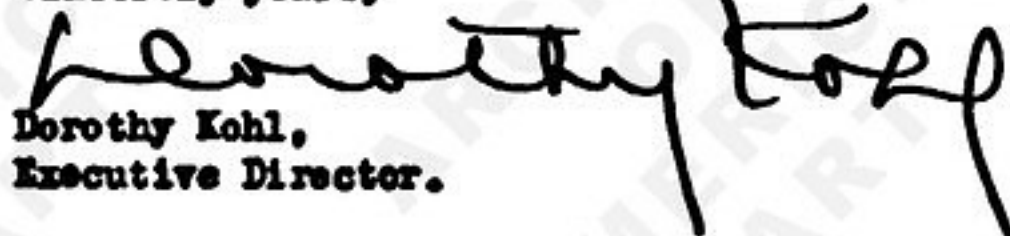
My dear Mrs. Halpert:

The Oil Paintings Committee would like very much to have a one man show of Julien Levy's work next season. Are they right in thinking that you represent him?

The committees are planning their exhibitions for next season at this time, and a convenient time could be agreed upon and also the size gallery which would best be fitted for the show could be allotted.

Will you be good enough to let us hear from you?

Sincerely yours,


Dorothy Kohl,
Executive Director.

May 23, 1942

Mr. Henry Clifford
Associate Curator of Painting
Philadelphia Museum of Art
Market and Spring Garden Street
Philadelphia, Pa.

Dear Mr. Clifford:

Under separate cover I am sending you two portfolios containing pictures still available by William Harnett and Charles Sheeler, artists whose work you seemed interested to add to your collection.

Since your visit to the gallery we sold two more important canvases by Harnett -- one to the New Britain Art Institute; another to the Art Institute of Chicago. Leaving, as you will note from the portfolio, only three of the larger canvases available and some smaller but equally important examples. In spite of all our advertising and scouting, we are finding no traces of any additional paintings by Harnett and it seems unlikely that more than one or two will turn up in the future. The list of representations includes forty-three and we have about ten in our collection, accounting for the bulk of the production which occurred between 1874 and 1892, a period of eighteen years devoted almost exclusively to painting, during his periods of good health. Previously, Harnett earned his livelihood by silver engraving but produced a few paintings between 1872 and 1874. These however, are quite amateurish comparatively.

In the case of Sheeler, his representations are listed in the biographical notes. I still feel that "Americana" would be a splendid example for Philadelphia, where Sheeler was born (and where Harnett arrived at the age of one year). Because both artists were associated with Philadelphia and because of present conditions, we can make you a very interesting price on pictures selected by you. I shall be glad to quote specific figures if you so desire. I strongly urge you to take advantage of this opportunity.

Sincerely yours

HCHla

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May 28, 1942

Mr. Mathias F. Correa
United States Attorney
New York, N. Y.

Dear Sir:

Mr. Yasuo Kuniyoshi has been associated with this gallery for more than ten years. In this lengthy association, I have found him completely honorable and loyal. His status as an American resident and his support of our democratic policy are well known not only to his friends but to a large public, as attested by the many newspaper and magazine articles which have appeared in conjunction with the exhibition of his paintings, now current at the gallery -- arranged for United China Relief.

Photographs of his paintings are requested constantly for various publications and for museums. His own photographs of his work are naturally more desirable than the commercially made reproductions.

I take pleasure in recommending Mr. Kuniyoshi.

Sincerely yours,

CHARGE TO THE ACCOUNT OF

CHECK SERVICE DESIRED OTHERWISE MESSAGE WILL BE SENT AT FULL RATE	
DOMESTIC	FOREIGN
FULL RATE	FULL RATE
DAY LETTER	CDE RATE
NIGHT LETTER	URGENT
SERIAL	DEFERRED
RESERVATION	NIGHT LETTER
TOUR-RATE	SHIP RADIO



CHARGE ACCOUNT NUMBER	
CASH NO.	TOLLS
CHECK	
TIME FILED	STANDARD TIME

Form 3-0

Send the following message, subject to the Company's rules, regulations and rates set forth in its tariffs and on file with regulatory authorities

May 28, 1942

Mr. Frederick B. Robinson, Director
Springfield Museum of Fine Arts
49 Chestnut Street
Springfield, Massachusetts

YOUR \$600 OFFER FOR LEVI ACCEPTED IN DESIRE TO COOPERATE.

EDITH GREGOR HALPERT

MEMORIAL HALL
PARKSIDE AVENUE

PHILADELPHIA MUSEUM OF ART

PARKWAY AT 26TH STREET

TELEPHONES POPLAR 0500

RODIN MUSEUM
PARKWAY AT 22ND STREET

June 1, 1942

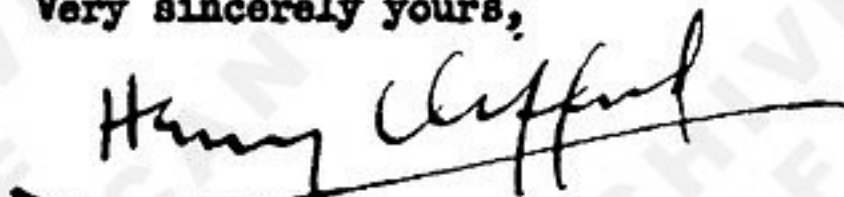
Mrs. Edith G. Halpert
The Downtown Gallery
43 East 51st Street
New York City

Dear Mrs. Halpert:

Thank you for the two dossiers on Harnett and Sheeler. They are most interesting and helpful for a realistic and quick grasp of the present situation regarding the actual examples still on the market. As our Committee on Painting and Sculpture will be meeting in the near future may I keep the photographs in order to show at that meeting? A number of American painters are in the agenda to be discussed, these two among them.

If a good Demuth - or even the shadow of one - crosses your path would you let me know?

Very sincerely yours,



HENRY CLIFFORD,
Curator of Paintings.

HC.GT

... to
ing
information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 2, 1942

Mr. Henry Clifford
Curator of Paintings
Philadelphia Museum of Art
Parkway at 26th Street
Philadelphia, Pennsylvania

Dear Mr. Clifford:

You may indeed retain the two dossiers on Harnett and Sheeler to be presented at your meeting. If you should like to have any similar material on any of the following artists associated with this gallery, I shall be very glad to prepare the material for you.

Peter Blume
*Stuart Davis
Bernard Karfiol
Yasuo Kuniyoshi
*Julian Levi
Katherine Schmidt
Niles Spencer

Rainey Bennett
Raymond Breinin
Edmund Lewandowski
Jack Levine
G. Louis Guglielmi
Mitchell Siporin

*these are Philadelphia painters.

The only Demuth we have is the water color of the "Poppies" which I showed you during your visit. We have had a great many requests for Demuth's work but have been unable to locate any other examples. However I shall inquire among the collectors to ascertain whether anyone is prepared to part with his Demuth.

Sincerely yours

LGH:la

June 2, 1942

Mrs. Juliana P. Force
Whitney Museum of American Art
10 West 8th Street
New York, N. Y.

Dear Mrs. Force:

At Mrs. Sharkey's request, we returned the two Kuniyoshi paintings to the museum yesterday.

May I take this occasion to tell you how very grateful we are to you, not only for lending us these important canvases, but also for your very friendly advice and interest. And we appreciate especially the foreword prepared at a time when it must have been particularly hard for you.

Our sincerest thanks.

Sincerely yours

Gila

June 3, 1942

Mr. Gordon Adamson
301 Egandale Road
Highland, Illinois

Dear Mr. Adamson:

I have been unable to contact the owner of the Charles Sheeler, but I am quite certain that he will not consider making any radical reduction although I shall continue my attempts to contact him.

Since you are eager to have the picture and since I want to cooperate with the owner, I shall take it upon myself to cut the price to the final figure of \$225. This, as you know, is far below the market value for any Sheeler and is certainly a bargain price for one of such high quality. You may make out the check directly to Mr. C. H. Ayer, who is the owner. I am willing to assume this responsibility and will make up for the difference to him if he insists as I should like to have the matter settled before the gallery closes for the summer at the end of this month.

Sincerely yours

EGH1a

June 3, 1942

Miss Annemarie Henle
Assistant Director
Portland Art Museum
West Park and Madison
Portland, Oregon

Dear Miss Henle:

Your letter addressed to Mr. Walters was referred to me.

I am enclosing biographical data and am sending several photographs under separate cover. No doubt you have copies of the Creative Arts Magazine which I mentioned to Mr. Davis during his visit. These contain excellent articles by Mr. Walters on the art of ceramic making.

Sincerely yours

EGHla

THE ART APPRECIATION MOVEMENT

730 FIFTH AVENUE, NEW YORK, N. Y.

Under the Direction of
PUBLISHERS SERVICE COMPANY, INC.

Executive Director
VERNON C. PORTER
Director of the Riverside Museum

Managing Director
M. M. POCHAPIN

June 4, 1942

Executive Board of Judges

JOHN SLOAN
REGINALD MARSH, A.N.A.
WALTER PACH
ALPHAUS P. COLE, N.A.
HOWARD PATTERSON

Mr. O. Louis Guglielmi,
Downtown Gallery,
New York, N. Y.

Dear Mr. Guglielmi:

We are writing you in regard to the Art Appreciation Movement because we think it can do such important work for American Art and Artists, that you will want to give it your support.

A well financed organization which has shown its grasp of practicable matters by notable, indeed sensational success in selling Music Appreciation Records, the World's Greatest Classics etc. has now addressed itself to the problem of selling oil paintings. Never before has our field been entered with the large scale methods of paid advertising, propaganda for sales through banquets, newspapers, radio, brochures and other methods by which a large volume of business is created.

We are opposed to any notion that this is below the dignity of art, a matter which depends wholly on the way a picture is produced, and not on the method (a perfectly fair and honorable one) by which it is sold. Let American artists have a sense of security, a sense that their work is valued by the country and they will put into their pictures all they have of dignity.

We believe an entirely new market is going to be created, one that our artists never before ventured to consider possible. The low price of \$5.00 and \$10.00 at which the pictures start will break down the sales resistance of that great majority of the public which thinks that art is "a millionaire's privilege". That idea has been disastrous to our people in keeping original works out of all but the very rarest homes.

We, the undersigned, have been repeatedly surprised by the amount of genuine talent, sincerity and charm of many of even the \$5.00 pictures which have been sent in; the works in all classes sum up the high average of American paintings at this time.

What would be of immense value to the movement would be an increase of the well-known men among those offering work. There is already a creditable proportion of such artists and we appeal to you and other leading painters to aid in the movement that will benefit the whole profession and the public. You can aid us by including your works in the exhibit.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Any artist may enter as many pictures as he wishes in any of the following public service price classifications: \$5.00, \$10.00, \$15.00, \$25.00, \$35.00, \$50.00, \$75.00 and \$100.00.

We think practically every artist has some work in his or her studio which they would permit to be sold in this price range. If the money returned means nothing to you (and we hope that this is your fortunate condition), we are convinced that you are aiding an admirable movement if you join with us.

Yours most sincerely,

John Sloan

Reginald Marsh

Nalter Pach

Alphonso V. Cole

Howard Coleman Patterson

THE MUSEUM OF MODERN ART

NEW YORK

ALFRED H. BARR, JR., DIRECTOR

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

June 4, 1942

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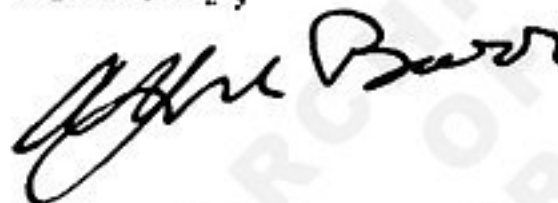
Dear Mrs. Halpert:

Thank you for your letter. Believe me, I was very glad to have done what I could for the Kuniyoshi show.

The Boy Taking Con Home is of interest, but I think that if you have a chance to sell it to another museum you should do so. I mean I don't want to reserve it, until I can sound out some members of our Committee.

Of course, as you know, I had my heart set on the big upside down table. Is it still on the market?

Sincerely,



Mrs. Edith Halpert
Downtown Gallery
42 East 51st Street
New York City

AHB:ljs

MEMORIAL HALL
PARKSIDE AVENUE

PHILADELPHIA MUSEUM OF ART
PARKWAY AT 26TH STREET
TELEPHONES POPLAR 0500

RODIN MUSEUM
PARKWAY AT 22ND STREET

June 5, 1942

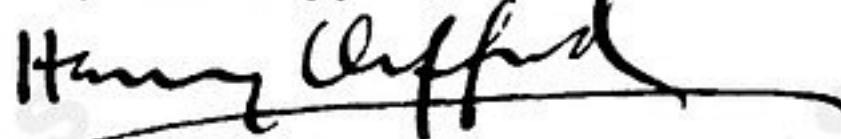
Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
43 East 51st Street
New York City

Dear Mrs. Halpert:

Thank you for your letter with the list
of possible painters. If any of them come up for discussion
at our next meeting I shall let you know.

If you should happen across any more
Demuths I should be very happy to know and would like a
photograph if you have one.

Very sincerely,



HENRY CLIFFORD,
Curator of Paintings.

HC.GT

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 6, 1942

Mr. Clyde H. Burroughs, Secretary
Detroit Institute of Arts
Detroit, Michigan

Dear Mr. Burroughs:

"Summer Storm" by Kuniyoshi was shipped to you
several days ago.

May I take this occasion to express my deep
appreciation for your cooperation in lending
us this important canvas which contributed
greatly to the huge success of the exhibition.

Will you be good enough to return the enclosed
receipt card so that we may remove the picture
from our insurance schedule.

Sincerely yours

EGHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

HOWARD UNIVERSITY
WASHINGTON, D. C.

June 6, 1942

DEPARTMENT OF PHILOSOPHY

Dear Mrs Halpert:

I am really ashamed at my long silence, but I have been so very busy with a number of projects. After the Haitian trip was postponed, I was immediately drafted for service on the Freedom's People broadcast series, and though I came to New York frequently in that connection, I had little time for anything else. I am particularly sorry to have missed the Kunyoshi show, as I hear it was splendid. But so it goes in these days of war pressure.

I fancy we shall just have to set aside the special fund pending a later drive to augment it. But I will confer with you about it, and think we should canvas by letter the committee. The original idea was a purchase fund, but until we have larger resources, purchases seem to me out.

That was a grand article in the current Fortune: I am writing them expressing appreciation.

The show at Atlanta was a very good one- organized by Hale Woodruff. I went down for the inaugural meeting. They hope to do this annually; and this year gave about 600 in purchase prizes. Alston received the first award. Incidentally I don't particularly like his things for the Fortune issue; they lack virility.

I shall surely make an effort to get to see you soon. Meanwhile please understand that my neglect has only been due to extreme pressure of work.

Regards to yourself and the staff,

Sincerely,

Alan Locke

P.S. I am enclosing the Negro in Art bill, because my previous memos may have escaped your attention.

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June 6, 1942

Mr. Duncan Phillips, Director
Phillips Memorial Gallery
1600 Twenty first Street
Washington, D. C.

Dear Mr. Phillips:

Your painting "Maine Family" by Kuniyoshi was
shipped several days ago.

May I take this occasion to thank you for your
generosity and cooperation in lending us this
important canvas for the show. It contributed
greatly to the huge success of the exhibition.

Sincerely yours

EGH1a

June 6, 1942

Mr. Robert Tyler Davis, Director
Portland Art Museum
Portland, Oregon

Dear Mr. Davis:

Berkeley Express called for "Girl with
Accordion" and no doubt the painting has
already been shipped to Portland.

Because it is difficult to prepay express
at this end, we were obliged to ship it to
you collect and will be glad to pay the
charges when you send us a bill.

May I take this occasion to express my deep
appreciation for your cooperation in lending
us this painting. Needless to say, it contri-
buted greatly to the huge success of the
exhibition.

Sincerely yours

EGH:la

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GORDON ADAMSON
301 EGANDALE ROAD
HIGHLAND PARK, ILLINOIS

June 7 1942

Mrs. Edith G. Halpert
The Downtown Gallery
43 E. 51st Street
New York, N. Y.

Dear Mrs. Halpert:

Thank you for your letter of the 3rd, in which you make a counter-offer of \$225 for the Sheeler painting "Primitive Power". However, I gather you have been unable to communicate my offer of \$180 to the owner, though you are still trying to get in touch with him.

I am not willing to go to \$225 without a definite refusal by the owner of \$180, and perhaps not even then. May I therefore suggest that you keep on trying to secure Mr. Ayer's reaction to my offer -- and if I do not hear from you by June 15, I shall either return the painting or send you a check for \$225.

If this is not satisfactory, of course I shall be glad to return the painting at once.

Yours very truly,

Gordon Adamson



EDITORIAL ROOMS

June 8, 1942

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Miss Edith Gregor Halpert
The Downtown Gallery
43 East 51st Street
New York, N.Y.

Dear Miss Halpert:

We have your letter regarding the three Steig cartoons loaned to Mr. Lefcourte last September. I haven't any record of the cartoons mentioned but all the art was returned directly to the artists at the close of the exhibition so I am taking the liberty of forwarding your letter to Mr. Steig.

Sincerely yours,

for Albert Lefcourte
Art Director

June 9, 1942

Mr. Gordon Washburn
Director, Albright Gallery
Buffalo, N. Y.

Dear Mr. Washburn:

Upon receipt of your wire I endeavored to disentangle the mystery surrounding the shipment to you, and have just ascertained the facts.

The Kuniyoshi exhibition was so active that at the closing I decided to indulge myself in an extended week-end. My otherwise bright secretary decided to surprise me by having all the shipments attended to in my absence. Although he insists that he instructed the shipper to prepay the charges on several of the crates, all of them were sent "collect". I cannot tell you how chagrined I am about this stupid error - particularly in view of the fact that we are so indebted to you. I am now enclosing a check for \$5.00 representing the packing charges. Berkeley has no record of the shipping fee, and I shall send this additional sum as soon as your secretary gives me the figure. I do hope that you will forgive the mixup.

Sincerely yours,

P.S. To add to this comedy of errors - and to teach me a lesson not to take extended week-ends - Kuniyoshi has just notified me that he forgot to wash off the watercolor spot covering the date. Although he painted "I Think So!" in 1938, he put the finishing touches on it in 1939 and it was so catalogued. To avoid confusion, he used some watercolor, easily removable, to cover the signed date on the canvas, with the idea of washing it off later - since he could not match the paint in oil. Would it be possible to have someone at the museum take off the watercolor with cheesecloth and water - or a bit of cotton dampened in water? I shall be most grateful.

TCH

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 10, 1942

Mr. C. M. Ayer
168 East 74 Street
New York, N. Y.

Dear Mr. Ayer:

A Mr. Adamson of Illinois was interested in
Sheeler's "Primitive Power" which I sent to
him on approval some time ago.

He has just sent me an offer of \$180 for the
picture although I mentioned that you would not
sell it for less than \$225. Please let me know
your decision immediately as we are closing the
gallery for the summer months on June 27th.

Sincerely yours

EGHLa

June 10, 1942

Mr. Clyde H. Burroughs, Secretary
The Detroit Institute of Arts
Detroit, Michigan

Dear Mr. Burroughs:

The Kuniyoshi paintings were picked up in my absence. I just discovered that Mr. Kuniyoshi had neglected to attend to a small matter before the shipment was made.

"Summer Storm" was actually painted in 1937 but was signed and dated by the artist just before his one man exhibition which was held in 1938. When the picture arrived we discovered that a 1939 date appeared on it although the catalogue read 1937.

To avoid confusion, Kuniyoshi covered the date with a water color wash with the intention of wiping it off after the exhibition and unfortunately he failed to do so in time.

May we impose on your good nature to have someone wash off the water color with a bit of acetone and water which will be effective without hurting the picture.

I am very sorry to put you to it is trouble. I shall be grateful for your cooperation.

Sincerely yours

EGHLa

June 10, 1942

Mrs. Edith Gregor Halpert
The Downtown Gallery
43 East 51 Street
New York City

Dear Mrs. Halpert:

We have received the "Summer Storm" by Kuniyoshi, but it has suffered some slight damage apparently through improper packing. There was no padding on the corners of the frame and loose packing placed on the back of the picture caused a bulge of large proportions in the center of the canvas. Our restorer has been able to pretty well correct this, however, and unless something further develops, it will not be necessary for you to make claim with the insurance company.

We are very happy to know that "Summer Storm" added to the interest of your exhibition.

Cordially yours,

Clayton K. Funnings
Secretary

chb:ers

June 10, 1942

Mr. Sidney Janis
1 West 85 Street
New York, N. Y.

Dear Mr. Janis:

Will you be good enough to let me know which
examples by the following artists you are
planning to reproduce:

Peter Blume
Stuart Davis
O. Louis G. Glicini
Charles Sheeler

This is in response to your letter regarding
your forthcoming book, *American Abstract and
Surrealist Art*.

Sincerely yours

EGHLa

June 10, 1942

Miss Dorothy Kohl,
Executive Director
The Philadelphia Art Alliance
251 South 18th Street
Philadelphia, Pa.

Dear Miss Kohl:

I did not answer your letter sooner as I considered it advisable to consult with Mr. Levi regarding your proposal to have an exhibition of his work at the Art Alliance. I think such an exhibition can be arranged in view of the fact that Levi is a Philadelphian. It should be of particular interest to his home town which has reasons to be extremely proud of this very important artist. Within a few days I can give you further details about dates for the exhibition. No doubt the Art Alliance is in a position to borrow paintings from museums and other institutions. So many of Levi's paintings have been sold during the past two or four years, that we have an insufficient quantity on hand for an exhibition, unless additional loans can be made.

Meanwhile, I am checking with the various museum schedules for next seasons shows, so that we can set a definite date for you, subject to your approval of course.

Sincerely yours

EGHLa

June 10, 1942

Mr. Robert Tyler Davis, Director
Portland Art Museum
Portland, Oregon

Dear Mr. Davis:

We have just discovered that the shipper
inadvertently charged the packing to you
and I am enclosing a check for \$5.00 which
I understand was the C.O.D. figure.

I am sorry that this occurred.

Sincerely yours

RGH:la

P. S. Can you give me the local address of
Mrs. T. H. Benfield of Portland. She called
some weeks ago during my absence and I should
like to communicate with her.

John Ramsay
147 Tremont Avenue S. E.
Massillon, Ohio

June 10th, 1942

Dear Mrs. Halpert:-

I have not heard from you about the pictures, chalk figure, etc., shipped you on approval last week, and, in the rush of several busy days, neglected to give you the information on the carved wooden soldier on horseback I included with the chalk rooster.

This came from a small town in Western Pennsylvania from the estate of an old lady whose brother's say it was, which places it about 1840. The house contained very few "imported art objects", and the wood seems just plain American pine, so I consider the soldier American.

The price is \$20.00, and I have another, same size, etc., but differing in coloring and uniform.

Sincerely yours,

John Ramsay

June 10, 1942

Dear Mr. Warburg:

In the announcement which follows, you will find the names of leading American artists whose work will be on sale from June 11th to the 26th, priced from \$25.00 to \$300.00, figures far below the market value. The purpose of this special sacrifice is a worthy one, you will agree.

Cooperating in the U.S. WAR BOND PLEDGE CAMPAIGN, all the participating artists and the gallery want to swell the Treasury funds by pledging to convert into War Bonds all the money received in sales throughout this exhibition. Thus, by buying a picture or sculpture in the show you not only have the advantage of a rare "bargain", but are also helping us to help fight the war.

American artists have consistently aided in the war effort. Some are in the armed forces; others are about to be inducted. Many are occupied in specific defense duties. All the artists and dealers have contributed to various war funds through exhibitions and through donations of valuable works of art. Those who were able to do so have already purchased Bonds. Now they all want to purchase War Bonds. Don't you help in this patriotic effort on their part by buying something in the exhibition?

I look forward to your visit.

Sincerely yours,

Mr. Edward Warburg
30 Rockefeller Plaza
New York, N. Y.

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309 5th Avenue N. E.,
Minneapolis, Minn.

June 11, 1942

Miss Edith Halpert,
Director, Downtown Gallery,
43 East 51st Street,
New York City

Dear Miss Halpert:

I wonder if your exhibition plans for next season will permit consideration of my work, please? I should like to try to have a showing of some sort in New York next year. Will you please let me know if there's any such possibility with your gallery?

Sincerely,

Syd Fossum
Syd Fossum

*make
check*

John Ramsay
147 Tremont Avenue S. E.
Massillon, Ohio

June 11th, 1942

Dear Mrs. Halpert;-

Thank you for your letter and check of the 10th. And you must have my letter about the carved wood soldier by now. I hoped you would like it, because I think they are lovely.

I still have the wooden cow and negro milkman, and shall be glad to send them on to you for consideration- have put off the job of packing them as long as possible.

sincerely yours,

John Ramsay

Pa.

35

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

Arts Commission

EDSEL B. FORD, *President*
ALBERT KAHN
ROBERT H. TANNAHILL
EDGAR B. WHITCOMB
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June 12, 1942

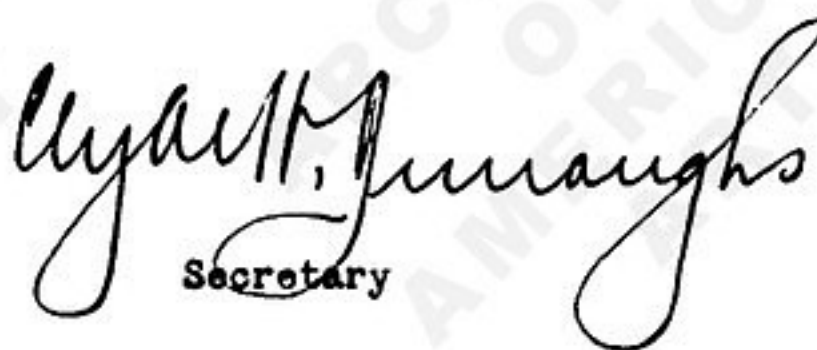
Mrs. Edith Gregor Halpert
The Downtown Gallery
43 East 51 Street
New York City

Dear Mrs. Halpert:

Some time ago we returned to you the five paintings by Stuart Davis which you and the artist so kindly loaned us for our group exhibition by American artists.

These works played an important part in one of the most successful exhibitions of American art which we have held, and on behalf of our board, I want to express to you our grateful thanks and appreciation for your contribution to the success of this exhibit.

Sincerely yours,


Secretary

chb:ers

June 14th, 1942

Dear Mrs. Halpert:

Replying to your letter of June 10th, the paintings I plan to reproduce in my forthcoming book, are as follows:

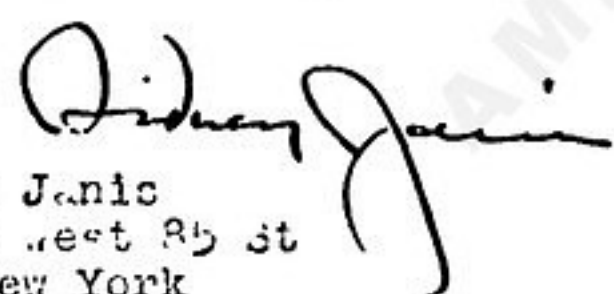
Peter Blume - Parade, Coll. Museum of Modern Art
Stuart Davis - Hot Stillscene for Six Colors
Coll. Downtown Gallery
Guglielmi - Terror in Brooklyn - Coll. Whitney Museum
Charles Scheeler - Bucks County Barns - " " "

I have all the photographs on these paintings and permission from the various owners to reproduce. The point of my last letter was to avoid conflict with reproductions in a Hyperion book now in preparation, and in which they want to use the material selected by me for the book I am doing.

The other collections have already consented to confine these reproductions to my use, and I would like your consent to the same end.

Very best wishes,

Sincerely,


Sidney Janis
1 West 85 St
New York

June 12, 1942

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Garson Kanin
13 Sutton Place
New York, N. Y.

Dear Mr. Kanin:

If you are interested in American art; if you are interested in rare "bargains"; if you are interested in the U. S. WAR BOND PLEDGE CAMPAIGN, you will be interested in our special exhibition, opening Monday June 15th and continuing until we close for the summer on June 26th.

Cooperating in the CAMPAIGN, the participating artists and the gallery have pledged to convert into War Bonds the entire proceeds of each sale effected in this exhibition. The paintings, sculpture and drawings -- superb examples -- are marked at prices ranging from \$25 to \$300, figures far below the market value. Thus, by buying a picture or sculpture, you not only have the advantage of a bargain, but you are also assured that the entire sum you spend will be converted into bonds.

As you know, American artists have consistently aided in our war effort. Some are in the armed forces; others are about to be inducted. Many are engaged in defense duties. All the artists and dealers have contributed to various War Funds through exhibitions and through donations of valuable works of art. Those who were able to do so, have already purchased bonds. **During the CAMPAIGN, they all want to purchase Bonds. Won't you help in this patriotic effort on their part by buying something in the show?**

~~Do come in.~~

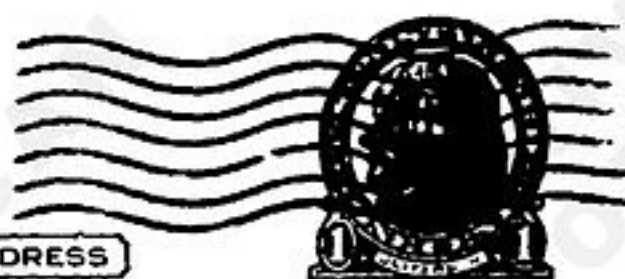
Sincerely yours

EGHLa

Received "Maine Family" by Yasuo Kuniyoshi
in good condition.

Elmira Bae
Phillips Memorial Gallery

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THIS SIDE OF CARD IS FOR ADDRESS

The Downtown Gallery
43 East 51 Street
New York, N. Y.

HARVARD UNIVERSITY
FOGG MUSEUM OF ART
CAMBRIDGE, MASSACHUSETTS

June 13, 1942

Mrs. Edith Halpert
The Downtown Gallery
43 East 51st Street
New York, New York

Dear Mrs. Halpert:

Thank you for your lines of the
12th inst. I shall try to step in to
see your exhibition before it closes.

With thanks,

Sincerely yours,

Paul J. Pank

THE UNIVERSITY OF NEBRASKA
DEPARTMENT OF ART
MORRILL HALL LINCOLN, NEBRASKA

June 15, 1942

Mrs. Faith McPart
Downtown Gallery
43 East 51st Street
New York, New York

Dear Mrs. McPart:

I want to thank you for your kindness in sending the illustrations of the work of Zorach and Harfiel which I am returning under separate cover. I have gone over this material several times at my leisure and have picked out four or five items of each artist which might be of interest to us as purchases.

There is no possibility for me to come to New York before next fall or winter so will necessarily be obliged to wait before taking any definite action. As I believe you know, we have made the practice in the past few years of having our fair come out of the big annual exhibition in Europe, and unless some unforeseen change in exhibition policy comes up this summer we shall continue this practice. I hope that some of the best of these works will still be available at that time.

At the present time, judging from the photographs of the works and the list of books by Zorach and the list of books by Harfiel or other and other by Harfiel. I have found it of great interest to see the work of these two artists which has been placed in public collections recently and to congratulate you on your service to contemporary American art in this way.

I shall look forward to seeing you in New York again next fall if all my plans materialize.

Sincerely,

Ingel Kinsel
Assistant, Director
University Art Galleries

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



M SANDYEN PRESIDENT
J SANDYEN VICE PRES
E G SANDYEN VICE PRES
H SANDYEN TREASURER
G FENSTER SECRETARY

HOME OF BETTER VALUES

GENERAL OFFICE & WAREHOUSE
8 NORTH CHEYENNE

Tulsa, Oklahoma

June 15, 1942

The Downtown Gallery
43 East 51st Street
New York, New York

Attention: Edith G. Halpert

Dear Madam:

I received the latest announcement of your exhibition that will be on between June 10th and 26th, and I noticed that prices have been especially reduced for that period. I may be interested in obtaining one or two of the paintings you have on exhibit now.

In order for me to decide what I want I will ask you to kindly send me a list of the works of the following painters or sculptors that you may have on exhibit: Julian Levi, Bennett, Breinin, Steig and Zorck.

In giving me the list would like to know the exact size of the painting itself, whether it is framed or unframed, the media, whether water-colored, oil, etc., subject matter and price.

Yours very truly,

G. Fenster

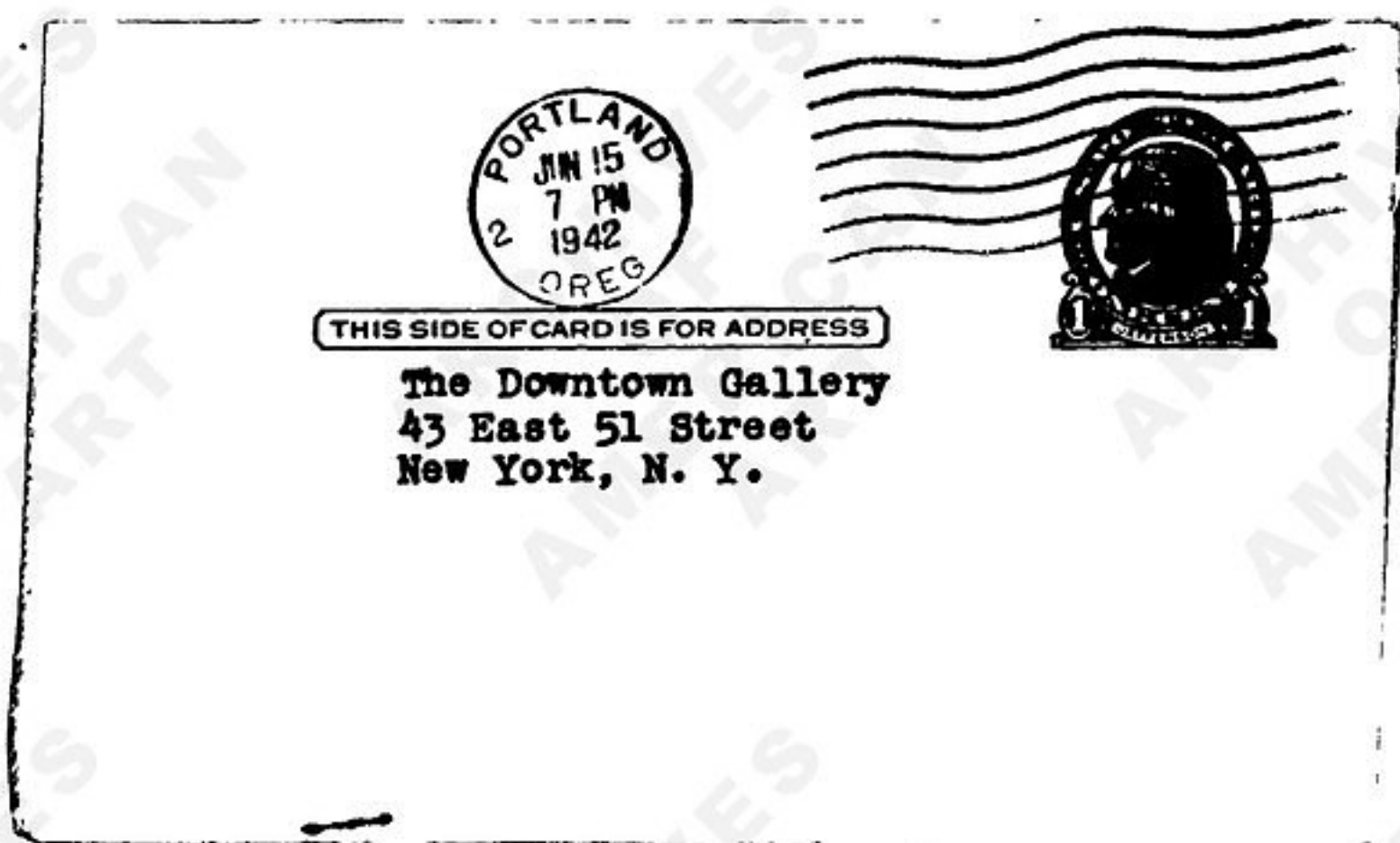
GF:mf

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Received "Girl with Accordion" by Kuniyoshi
in good condition.

Tecentz/Allo
Portland Art Museum

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



PORTLAND ART MUSEUM
WEST PARK AND MADISON PORTLAND, OREGON

Robert Tyler Davis, Director

June 16th, 1942.

Mrs. E. G. Halpert, Director,
The Downtown Gallery,
123 East 51 Street,
New York City, N. Y.

Dear Mrs. Halpert:

Thank you very much for your letter of
June 10th enclosing check for \$5.00 to defray
packing charges for our Kuniyoshi. The paint-
ing has arrived safely and we enclose our bill
for the shipping charges, amounting to \$10.38.

You asked for Mrs. T. H. Banfield's
address. This is 2370 S. W. Park Place, Port-
land.

Very truly yours,

Ersie Latta

Ersie Latta,
Secretary to the Director

Encloses:



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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 17, 1942

Mr. G. Fenster
Tulsa, Oklahoma

Dear Mr. Fenster:

Thank you for your letter. The list that you requested is enclosed, with substitutions listed for the pictures that have already been sold. Without exception, the prices are far below the regular figures, as we hoped to tempt buyers with these "bargains" in order to attain our purpose in making possible a far more purchase for every artist in the gallery.

A reproduction of an important, recent painting by Julian Levi is enclosed. The two gouaches are also studies for his large canvas entitled; "The Last of the Lighthouse" for which a cut is also enclosed. Bennett is represented with several watercolors of various types. The large painting is one of the finest Venetian series and is a very different example. There are others not listed at \$25.00 to \$40.00. Breinin has a new oil, and the landscape gouaches, all priced amazingly low in spite of the various prizes he received this year. There are two carvings and two bronzes, while Zorach's contributions are in bronze, plaster and in watercolor. The latter were reduced from \$250.00 to \$100.00.

I am sorry that you cannot see the entire collection, as the opportunities are really exceptional. But, even so, it is impossible to remove the exhibits from the gallery since they were advertised as part of the show, and the artist cannot afford to make any alterations at such a late date. There is any likelihood that you will be able to see the collection. Otherwise, would you take a chance on my judgment in relation to the artists whose work you like. It is a pleasure to be considered as a representative of the pictures for which you are examples by the artist, thus giving you the advantage of the special prices, and a choice in the event that you were not enthusiastic about my selection.

We are closing the gallery for the summer on June 26th. I am sending this letter via airmail, and would suggest that you communicate with me promptly.

Sincerely yours,

June 17, 1942

Dear Mr. Jennings:

Unfortunately, I have to report that the Whistler has been returned to me. The current sentiment seems to be in the direction of living American artists, but I am sure that we can dispose of your picture as soon as conditions become a bit more normal.

Do you wish to have the Whistler returned to your residence or to your office? Please let me know. Perhaps you will drop in to see our present exhibition arranged in cooperation with the U.S. Navy, "OUR PICTURES ARE FAIR". The artists and the gallery have planned to convert into cash the entire proceeds from each sale effected in the show. So that collectors might be tempted into immediate decisions, we have reduced the prices radically on all the paintings and sculpture on display, marking them from \$25.00 to \$500.00. This range includes such important artists as Cheeler, Munroe, Tarriff, Davis, etc., who are represented with superb examples.

I hope that you will come in. We are closing for the summer on June 26th, so about now, then.

Sincerely yours,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CHARGE TO THE ACCOUNT OF

CHECK SERVICE DESIRED OTHERWISE MESSAGE WILL BE SENT AT FULL RATE	
DOMESTIC	FOREIGN
FULL RATE	FULL RATE
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Postal Telegraph



CHARGE ACCOUNT NUMBER	
CASH NO.	TOLLS
CHECK	
TIME FILED	STANDARD TIME

Form 2-C

Send the following message, subject to the Company's rules, regulations and rates set forth in its tariffs and on file with regulatory authorities

June 18, 1942

Mr. Gordon Adamson.
301 Egandale Road
Highland Park, Ill.

MR. AYRES AGREES TO ACCEPT \$180 FOR SHEELER. PLEASE WIRE

EDITH GREGOR MALPERT

June 13, 1942

Dear Mr. Clifford:

In my search for a Demuth painting for your consideration, I located a very handsome early flower study owned by Louis Bouche, the painter. Do you recall seeing this example at the Whitney exhibition or elsewhere? If not, I shall be glad to show it to you when you call. The gallery closes on June 26th for the summer months and will not reopen until September. Thus, I hope that you plan to be in New York next week, when you may see the early Demuth together with the one I own.

It is also possible to obtain from Mr. Stieglitz several of the architectural type Demuths. He has some beauties which I can coax away from him at moderate prices.

If you wish to have any of the pictures sent to Philadelphia on approval - in the event that you are not coming to town before the 26th, I shall be glad to ship them at your request.

Sincerely yours,

Very truly yours,
Alfred Stieglitz
Director, The Museum of Modern Art
1091 Avenue of the Americas
New York 17, N.Y.
Enclosed for you are two photographs of the early Demuth painting which I mentioned in my letter of June 10th. I hope you will find them of interest.

Very truly yours,
Alfred Stieglitz

June 13, 1942

June 18, 1942

Dear Mr. Clifford:

In my search for a Remoth painting for your consideration, I located a very handsome early flower study owned by the painter, Louis Bouche. Do you recall seeing this example? If not, I shall be glad to show it to you when you call, or can send it on to Philadelphia. We are closing the gallery on June 26th, and will not reopen until September 1st. Thus, I hope that you plan to be in New York next week. You can see both paintings at the same time for comparison. I can also arrange with Mr. Stieglitz to

100 100 100

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

A. N. WILLIAMS
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILSON
FIRST VICE PRESIDENT

SYMBOLS

DL-Day Letter
NT-Night Telegram
LO-Cablegram
MT-Morning Telegram
ST-Deferred Telegram

WESTERN UNION

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

CA342 13 NT= TDVW HIGHLANDPARK ILL 18

DOWNTOWN GALLERY=

43 EAST 51 ST NYK=

SORRY TO TELL YOU SHEELER WAS RETURNED EXPRESS TUESDAY AS
AGREED LETTER FOLLOWS=

ADAMSON SHEELER. (

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE



China Aid Council combined with the

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MILDRED PRICE
Executive Secretary

MENTANA G. SAYERS
Publicity

June 19, 1942

Mrs. Halpert
The Downtown Gallery
43 East 51 Street
New York City

Dear Mrs. Halpert:

I have been meaning to write and thank you for all the help you gave in connection with the Kuniyoshi exhibit. After all, it was you who went to all that trouble for China, and we appreciate your generosity a great deal.

We are writing a little story on the benefit for our four-page monthly Newsletter and we wondered if you could tell us how much was made. Would you mind calling us or dropping us a card? Thank you.

With all good wishes to you, I am

Sincerely yours,

Mildred Price
Mildred Price
Executive Secretary

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Participating in United China Relief



M SANDITEN PRESIDENT
J SANDITEN VICE PRES
E G SANDITEN VICE PRES
H SANDITEN TREASURER
G FENSTER SECRETARY

HOME OF BETTER VALUES

GENERAL OFFICE & WAREHOUSE
8 NORTH CHEYENNE

Tulsa, Oklahoma

June 19, 1942

Edith G. Halpert
The Downtown Gallery
43 East 51st Street
New York, New York

Dear Madam:

Thanks very much for your letter of June 17th together with the complete information.

There are several items on the list that I am interested in. However, I do not feel like buying something without seeing it. Since I do not intend to be in New York for the 26th, my suggestion is that you wait until June 26th at which time this exhibit will close and after that you write and send me a list of what you have left over and I could then select from the list the things I may be interested in and have you send same to me for examination so I could see it and decide whether or not I would want to retain it.

I thought that would be a more logical way of handling it under the circumstances.

Sincerely yours,

G. Fenster

GF:mf

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June 20, 1942

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Mr. Robert Carlen
Carlen Galleries
323 S. 16th Street
Philadelphia, Pennsylvania

Dear Mr. Carlen:

Will you be good enough to send me a price list of the Pippin paintings, bearing in mind that it is more important to place him in collections at this time than to try to extract the highest possible prices over a much longer period.

The Art Institute of Chicago selected the "Negro Slums" for their fall exhibition, and I have a client who is very much interested in his work, but considers the prices too high. I believe I could get \$200 for his "Spring Flowers and Lace Driley", but did not want to make the concession without consulting you.

In sending me the price list, will you please put down the absolute minimum and I shall use my judgement whenever there is a hopeful. Naturally you will be paid in relation to the actual selling price rather than the sales price.

Are you planning to call for your Victory. I prefer to leave as little as possible in the gallery if I can arrange, so that I will have no moral responsibility. Incidentally, have you covered the Pippin's with insurance? As you know, we assume no responsibility for any consigned goods other than exercising the utmost care for their protection. The gallery closes on June 26th.

Sincerely yours

EGHLa

June 20, 1942

Mr. Syd Fossun
309 5th Avenue, N. E.
Minneapolis, Minn.

Dear Mr. Fossun:

Because of the present conditions in the art world, I am not in a position to make any plans for the future.

May I suggest that you write to me in the fall when the gallery reopens. We close for the summer months on June 26th.

Sincerely yours

EOHLa

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June 20, 1942

Miss Essie Latta
Secretary to the Director
Portland Art Museum
West Park and Madison
Portland, Oregon

Dear Miss Latta:

Thank you for your letter.

I am enclosing our check for \$10.38 together
with your statement of expenditures involved
in the shipment of the Kuniyoshi.

I am also grateful to you for supplying the
address of Mrs. T. H. Banfield.

Sincerely yours

EGHla

*Check 6/28/42
6/28/42*

John Ramsay
147 Tremont Avenue S. E.
Massillon, Ohio

June 20th, 1942

Dear Mrs. Halpert:-

The carved wood cow and milk-man mentioned in your letter of the 10th are being shipped to you on approval today. With misgivings, however, because the photograph of them is really too good.

I hope my price on the carved wood toy soldiers isn't too high. I may be unduly excited about them, but do think they are fine pieces.

I have a large- 41 x 23-inches- oil on canvas of a sailing ship flying the American flag, signed "M. Boyd, 1823", which is, to my eye, "almost a primitive". It came from Maryland, and may represent an early "Baltimore clipper", although the name of the ship does not appear.

You returned the chalk figures, etc. by express collect. Is that your police, or an error,

sincerely yours,

John Ramsay

JUANITA M. JAMISON
602 AETNA STREET
BURLINGTON, IOWA

The Downtown Galleries,
43 East 51st Street,
New York City, N.Y.,

June 22, 1942

Gentlemen:

Will you kindly advise me as to your plan for booking work of contemporary artists?

Among the things I should like to know are, first the rental cost of a gallery, size of the room, length of time the exhibit is hung etc.

For your information I am an Art school graduate, an ex- Art Director of Public School Art, and have exhibited in a number of museums galleries and colleges.

Some of the places where my canvases have been shown are as follows: Joslyn Memorial Museum, Omaha, Nebr., several times, and one man show, 1940. Nelson Gallery, Kan. City, Avery Memorial Museum, Hartford Conn., Sears Academy, Elgin, Ill. City Hall Museum Springfield, Mo, Hon. Men. and travelling exhibit. Carson Pierie Galleries, Chicago, Fed Womens club exhib. and many galleries in Iowa. I am represented in the permanent collection of paintings at the Memorial Union Iowa State College, Ames.

Thanking you for information concerning your galleries, I am,

sincerely yours,

(Mrs. E. E.) Juanita M. Jamison

Mr. H. has left for
the new gallery, will
see you Sept

6-13-42
Dear Mrs. Harper:

This is to acknowledge receipt of your letter of June 20th.

It is perfectly agreeable to me for you to offer the Pippin painting "SPRING FLOWERS AND LACE DOILY" AT \$200.

I will be in New York on Wednesday of this week & will call on you at the gallery & will then go into complete detail with you in prices on the Pippin paintings. I hope I find you in. Regards Bob Carter

CARLEN
323 S. 16TH ST.
PHILA., PA.



THIS SIDE OF CARD IS FOR ADDRESS

Mrs. Edith Halpert
40 Downtown Galleries
43 E. 51ST St.,
— N. Y. C.

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

Arts Commission

EDSEL B. FORD, *President*
ALBERT KAHN
ROBERT H. TANNAHILL
EDGAR B. WHITCOMB
Commissioners

W. R. VALENTINER
Director

EDGAR P. RICHARDSON
Assistant Director

CLYDE H. BURROUGHS
Secretary

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June 23, 1942

Mrs. Edith Gregor Halpert
The Downtown Gallery
43 East 51 Street
New York City

Dear Mrs. Halpert:

I was surprised to receive your letter of June 22 with a further request for a report on the Kuniyoshi. I am sending you herewith a copy of the letter which I mailed you on June 10.

Very truly yours,

Clyde H. Burroughs
Secretary

chb:ers

June 24, 1942

Mr. G. Fenster
Oklahoma Tire and Supply Company
8 North Cheyenne
Tulsa, Oklahoma

Dear Mr. Fenster:

As we are actually closing the gallery and leaving town on June 26th, may I suggest that you send me a list by air mail immediately upon receipt of this, listing the items which you wish to have sent. We have the bulk of the material which appears on the list you have. I suppose it would be advisable to remove the pictures from the frames (water colors with glass) to reduce the risk and shipping expenses.

I am sure you will find some exciting bargains in the group.

Sincerely yours

EOHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ESTATE OF LOUISE C. MURDOCK
MURDOCK BUILDING
111-113 EAST DOUGLAS AVE
TELEPHONE 2-1986
WICHITA, KANSAS

418 Central Park West
New York City
June 24, 42

Mrs Edith Z. Walpert,
Newtown Gallery,
New York City.

Dear Mrs. Walpert:

I discussed toning the frame of "Scrub Pines"
with Hawey's, and did not arrive at a satis-
factory conclusion. Therefore, I have ordered
a new frame at a cost of 35^{00} . Do you wish
me to have 28^{00} charged to you, upon this order?
Or would you prefer to send me your check
for 28^{00} ? The former procedure would be
much better for my accounts, because of the
elaborate and complicated system I have to
follow. Hawey's are to return your frame
tomorrow. Best wishes for a pleasant rest.
Elizabeth S. Hawes

June 25, 1942

Postal Telegraph and Cable Co
253 Broadway
New York , N.Y.

Gentlemen:

Please be advised and mark your records accordingly that after the morning of the 27th of June, 1942, all telegrams and messages for either Edith Gregor Halpert and for The Downtown Gallery are to be redirected to Edith Gregor Halpert, Newtown, Connecticut.

Thank you for your attention regarding this change of address which will be in effect through August. We will notify you when the above order is to be changed at the close of the summer.

Very truly yours,

THE DOWNTOWN GALLERY
Edith Gregor Halpert
per:

June 25, 1942

Western Union Telegraph
60 Hudson Street
New York City

Gentlemen:

Please be advised and mark your records accordingly that after the morning of the 27th of June, 1942, all telegrams and messages for either Edith Gregor Halpert and for the Downtown Gallery are to be redirected to Edith Gregor Halpert, Newtown, Connecticut.

Thank you for your attention in this matter. This change of address will be in effect through August and we will notify you when the above order is to be changed.

Very truly yours,

THE DOWNTOWN GALLERY
Edith Gregor Halpert
per:

MEMORIAL HALL
PARKSIDE AVENUE

PHILADELPHIA MUSEUM OF ART
PARKWAY AT 26TH STREET
TELEPHONE POPLAR 0500

RODIN MUSEUM
PARKWAY AT 22ND STREET

June 26, 1942

Mrs. Edith Gregor Halpert
The Downtown Gallery
43 East 51st Street
New York City

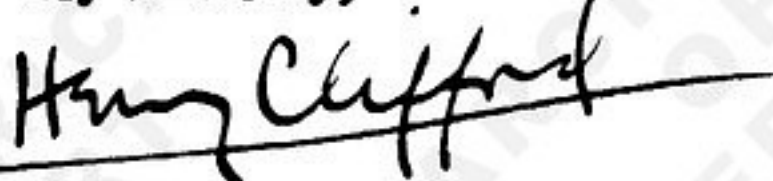
Dear Mrs. Halpert:

Thank you so much for your letter in regard to the Demuths. I wish I had known about them earlier. I thought you only had the flower piece that you told me you would never part with. So, taking you at your word, I went elsewhere and at last found one which was finally accepted and bought by the Committee.

I am sending back the two dossiers on Harnett and Sheeler. The Painting Committee decided not to act on these two painters until they had seen more of them. So we might pursue the matter in the autumn when things start moving once more.

Thank you so much for sending all the information.

Very sincerely,



HENRY CLIFFORD,
Curator of Paintings.

HC.GT

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WESTERN UNION

1281

(46)

SYMBOLS

DL=Day Letter

NT=Overnight Telegram

LC=Deferred Cable

NLT=Cable Night Letter

Ship Radiogram

A. N. WILLIAMS
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

CODE OF SERVICE
This is a full-rate telegram or Cablegram unless its character is indicated by a suitable symbol above or preceding the address.

The time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NAB123 DH=NEWYORK NY 26

1942 JUN 26 PM 2 46

THE DOWNTOWN GALLERY=

:ATTN EDITH GREGOR HALPERT 43 EAST 51 ST=

THANK YOU FOR YOUR LETTER OF JUNE 25 CONTAINING DELIVERY
INSTRUCTIONS WHICH WILL BE DULY RECORDED=
T A SCOTT DIST SUPT.

THE COMPANY WILL AFFORD SUGGESTIONS FROM ITS PATRONS CONCERNING THE SERVICE

June 27, 1942

Miss Juanita M Jamison
602 Aetna Street
Burlington, Iowa

Dear Miss Jamison,

We have received your letter of the 22nd and wish to inform you that Mrs. Halpert has already gone for the summer.

We will hold your letter in our files and call it to her attention when the Gallery reopens in September.

Very truly yours,

Beth Rosen
for E. G. Halpert
The Downtown Gallery

For September

June 27, 1942

Jones and Erwin, Inc.,
15 East 57th Street
New York, N. Y.

Gentlemen:

Since I have had no word from you, I presume that you decided to leave your furniture stored here for the summer months as well.

As I advised Miss Herman, we assume no responsibility against fire, theft or damage. I suggested to Miss Herman that you insure the material since there will be no one in the building during the months of July and August while the gallery is closed.

Sincerely yours

EGHla

July 28, 1942

Mr. Dwight Kirsch
Director, University Art Galleries
Lincoln, Nebraska

Dear Mr. Kirsch:

I have just received word from Budworth regarding the bill for crating and shipping the Zorach head. Evidently, in my absence, the instructions were incorrect. I have written to Budworth accepting the charges and am sorry that you were inconvenienced. My apologies.

The gallery will reopen early in September and we are planning an active and exciting schedule of exhibitions. Are you planning a visit to New York the coming season?

How does Penster look in her new surroundings? Both Zorach and I consider this one of his outstanding achievements, and I hope that you will decide to retain it for your collection after a few months acquaintance with it.

My very best regards.

Sincerely yours,

*Antique and Modern
Furniture and Reproductions*

Jones and Erwin, Inc.

15 EAST 57TH STREET
NEW YORK

Wichersham 2-8176

*Interior Architecture
and Decoration*

June 29, 1942

The Downtown Gallery
45 East 51 Street
New York, New York

Att: Mrs. Edith G. Halpert

Dear Mrs. Halpert:

I am in receipt of your letter of the 27th.

I'm sorry I did not advise you by phone that we had planned to leave the furniture at the Downtown Gallery for the summer. We have had it insured as we did last year, for the months of July and August.

Sincerely yours,

Anne Herman

JONES AND ERWIN, INC.

h/b

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July 1, 1942

Postmaster
Grand Central Station
New York, N. Y.

Dear Sir:

Before leaving New York for the summer, I prepared three change of address cards to be left at the post office. Perhaps the person entrusted with their delivery failed to deposit them in the proper place or for some other reason the mail is still being held in the city. In any event, will you be good enough to accept this letter as authority for forwarding all first class mail addressed to the following, to my summer home - Newtown, Conn. - until further notice in September:--

Edith Gregor Halpert	43 East 51 Street
The Downtown Gallery	" "
The American Folk Art Gallery	" "

The third class mail may be left at the 51 Street address where I shall pick it up periodically.

Thank you.

Sincerely yours,

President
The Downtown Gallery

Director
American Folk Art Gallery

M. KNOEDLER & CO., INC.
14 EAST 57TH STREET
NEW YORK
PARIS 22 RUE DES CAPUCINES
LONDON 15 OLD BOND STREET
CABLE ADDRESSES
"KNOEDLER"
NEW YORK PARIS LONDON

July 3, 1942

Mrs. Edith Halpert
Newtown
Connecticut

Dear Mrs. Halpert:

Thank you for your letter
of June 26th and for the check enclosed therein.

When you come into town as
you plan we can talk over the matters of the
expenses and payment for the Battle of Lake Erie.

Yours sincerely,

W. F. Davidson
M. Knoedler & Company, Inc.

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Handwritten signature or initials, possibly "M. A."

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THE DENVER ART MUSEUM

City and County Building

Denver, Colorado

July 9, 1942

Mrs. Edith Gregor Halpert,
Director, The Downtown Gallery,
113 West 13th Street,
New York, New York.

Dear Mrs. Halpert,

Please accept somewhat belated thanks on the part of myself and the Board of the Museum for your great generosity in lending us such fine examples of painting for our Annual Exhibition. It is so seldom that we are able to offer to our public work of such high quality.

Sincerely yours,



Fred S. Bartlett
Curator of Fine Arts

FSB/RB

Hq. 6th QM. Tng. Regt.
Camp Lee, Va.

July 10, 1942.

Mrs. Halpert, Pres.
The Downtown Gallery, Inc.
43 East 51 Street
New York City.

Dear Mrs. Halpert:

It was very good of you to send me the check for the amount remaining due on "Bachelor's Table" by W. M. Harnett. However, there seems to be a slight misunderstanding as to the commission. I am enclosing the receipt I received when the picture was left at your gallery, the statement you sent me with the check for the balance due, and also the check for the balance.

It would be much appreciated if you would check over these papers and your records, and see which rate is correct.

I hope everything is going well in the art world these days.

Yours very truly,

John N. Hutcheson

SECTION OF FINE ARTS
FEDERAL WORKS AGENCY
PUBLIC BUILDINGS ADMINISTRATION
WASHINGTON

OFFICE OF THE COMMISSIONER

IN REPLYING, GIVE THE ABOVE SUB-
JECT, BUILDING, AND THESE LETTERS FA

July 11, 1942

Mrs. Edith Halpert
Downtown Galleries
43 East 51st Street
New York, New York

*also
V. A. R. P.*

Dear Mrs. Halpert:

It was very kind of you to send a painting
by Mitchell Siporin and one by Edward Millman
to the Exhibition, Russian War Relief, Incor-
porated, in Washington.

The paintings have been returned to New York
but the Railway Express Agency has notified me
that the gallery is closed until September 2 and
there was no one to receive the shipment. On re-
ceipt of that notice, I instructed the Express
Company to deliver the package to Budworth Art
Company to be held for you. I trust that this
arrangement meets with your approval. If not,
I shall be happy to follow any further instruc-
tions which you may wish to give me in the matter.

Every good wish for a happy and restful sum-
mer.

Cordially yours,

Ed. Rowan

Edward B. Rowan
Assistant Chief
Section of Fine Arts

FOR DEFENSE



BUY
UNITED
STATES
SAVINGS
BONDS
AND STAMPS

"REMEMBER
PEARL HARBOR"

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7-14-41

Dear Mr. Harpust:

Apparently my letter reached you too late with the request to send the Pippin canvas direct to his home at West Chester as the picture arrived here yesterday. I have never seen a picture so poorly packed for shipment. There was a quantity of loose excelsior pressed right against the surface of the painting and the paper cover which was covered with dust was pressed right against the canvas. Although the picture as a whole was pretty dry there were certain areas where one of the colors was a slow drying one & consequently was a little tacky in these spots so the paper adhered to the surface & the excelsior too. They should have packed this picture as I do all my canvases for shipment, resting a heavy piece of cardboard against the frame & tying it in place. This prevents any such trouble as happened in this case.

Mr. Pippin hasn't the slightest idea of what to do in an incident of this kind & had to get busy and I very carefully cleaned the entire surface of all bits of foreign material. I spent all day doing it as it had to be done carefully so as not to injure any of the paint. Now that this is done the picture requires a little touching up here & there in tiny spots and after this is done will be as perfect as the day when it was first

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

completed. I will have to take the picture out to Pappin at West Chester so he can work on it and I will have to go out on Sunday. It is only an hour or two of work needed by the artist and I will leave it out there for about a week so it will have a good chance to dry. Please forward me the address of the owner of this picture so I will pack the picture myself & see it gets off to him O.K. with no chance for mishaps. It is fortunate that the trouble was slight for it very easily could have been more involved.

Is there any chance of my getting a group of the Pasin drawings now? You will recall speaking to me about that. I felt I might be able to dispose of some of them as I have time to take them out to some prospective customers.

I had a pretty fair amount of business this week & so it compensates for the very hot weather we have been having although it has turned quite cool. Hope you are well & enjoying your rest.
Kindest regards
Bob Carlin

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July 16, 1942

Mr. Robert Carlen
323 South 16 Street
Philadelphia, Pa.

Dear Mr. Carlen:

After two weeks of unrelaxing, I am just coming up for air, and am going through my business correspondence. I find a letter to the effect that the Pippin sent to New Jersey was received in bad condition. The client stated that the paint was evidently not dry and that the packing materials stuck to the surface. I had Berkeley do the packing and shipping and they are usually very careful, but since they were not warned that the picture was wet, evidently used no discretion. In any event, the client returned the picture. I told him that we would ship it to you and that Pippin would touch it up immediately upon receipt. Will you follow it up, please.

It is too bad that this happened. I feel sorry for myself (Pippin has to do all the work), as I was determined to forget art and business and just go in for some serious weeding. It is a joy to be away from the hectic city, but I shall probably have to make up for this idyllic existence when I get back - with two months of correspondence, bills and what not staring me in the face.

How are things in Philly? I hope you and the family have been able to get away during the hot spells. My best regards.

Sincerely,

P.S. Regarding the War Bond, all you have to do is to buy it at the post office as you indicated on the pledge, and give the dough to the clerk.

PORTLAND ART MUSEUM

WEST PARK AND MADISON

PORTLAND, OREGON

ROBERT TYLER DAVIS, DIRECTOR

July 16th, 1942.

Mrs. Edith Gregory Halpert, Director,
The Downtown Gallery,
Newton, Connecticut.

Dear Mrs. Halpert:

The Ceramics Exhibition has been a great success and, in connection with our five weeks intensive work with Mr. Arthur Baggs, aroused much enthusiasm in the town.

As I told you, the Art Committee were considering buying at least one piece of Carl Walters and they have expressed a serious interest in the plate marked on your list as No. 1, clear glaze, at a price of \$30.00. It is the one with a red clay base and white slip. Also, they are interested in the "Dog Biting Flea" listed at \$750.

When I was selecting the material, you agreed with me that the prices on the whole were very high and that you would speak to Mr. Walters about any pieces in which we might be interested. We would like to know now the lowest price that you are able to arrange on these two pieces and the Committee will make their decision as soon as possible after we hear from you.

I expect to be away the entire month of August and I doubt if there are any meetings then. However, I will try to get a decision to you as soon as possible. Would you like us to keep the whole group here until the Gallery opens again in the fall? We will be glad to do it, if it is any help to you.

Cordially yours,

Robert Tyler Davis

Robert Tyler Davis,
Director

RTD/EL

Carlen Galleries

323 South Sixteenth Street
Philadelphia, Pa.
Kingsley 1723

Dear Mr. Halpert:

7-18-42

I was very pleased to hear from you this morning even though part of your news was not so good; the part referring to the Phipps canvas.

This picture was shipped the middle of March to Pan American for their show & was returned to you the middle of June. That makes it about three and half months since Phipps finished it, and as I have had no previous similar experience with any other of Phipps' paintings I cannot understand what actually happened here.

The day I was in N. Y. & at your place was the closing day of your gallery. Lawrence took me down to the basement to see the Phipps
(over)

paintings which had come back from San F.
several weeks before, and all were O.K.
I specifically asked Lawrence to have a piece
of cardboard placed between each canvas
so nothing could touch the surface
as several had been recently completed
& it was best not to take any chances
with the surface even though the
were then fairly dry on the surface.

To save time & trouble for me
it would be best that this picture
be shipped direct to Pippin as he

[HORACE PIPPIN
327 W. GAY ST.,
WEST CHESTER, PA.]

lives about 32 miles from Phila.

May the damage is not as bad as
your client writes. Please let me
know the date you ~~will~~ have this
picture shipped so I can call Pippin
on the phone when he has the canvas ^{back}
in his possession.

Carlen Galleries

323 South Sixteenth Street
Philadelphia, Pa.
Kingsley 1723

It is important that the picture did not arrive safe as I cannot understand how this picture was packed in Benley so that any wrapping paper was placed against the surface of a painting. I always use cardboard to shield the painted surface & ~~always~~ keep it at least 1" away.

After P. P. M. receive the picture & does the necessary touching up I will write you for the return shipping instructions.

I envy you getting away from business. We may go away for several weeks in August & Sept. but where we will go is still uncertain. Most likely the marble set is the logical place for small children.

I hope you are feeling well & no doubt have plenty of company which should be good diversion for you.

Business is very dull with a sale every now & then to break the monotony. I feel however the Fall should be a pretty active one with sales quite numerous but in the lower price range.

I went out in to the country the other day and picked up a very fine watermelon still life.

It is a very interesting composition, colors in excellent condition & the whole picture in fine condition.

There was another picture which was supposed to be a companion piece to it a landscape, a primitive & very charming but unfortunately it was torn in to four or five pieces & patched together.

& so was quite reluctant to take it.
What do you do in a case of this kind?
Do you take it or leave it?

There are a number of items of
early American folk art &
can pick up in the country &
I thought I might try & see if I
could build up a clientele for them.

My trip out to the country was in
search of certain types of pieces of
old glass & I got a number of very
interesting pieces even one of which
was customer-look! I brought
back with me a lovely early
 Windsor type. Slipper chair & have
been busy removing all the coats &
paint & varnish down to the natural
wood, for use by my daughter. It
is hard work refinishing furniture
but I really enjoy it.

I saw a lovely Penna. Hitch

child's toy with very lovely colors
of red, ~~dark~~ blue, yellow & green &
gold flecked over it. It was a chicken
with wings that flopped up & down
when manipulated in a stick. I
will pick this piece up if it is still
there in my next trip out. It is
rather difficult for me to get
around many places as I do not have
a car & that other means of getting
to places is so limited. But I
am going to see what sort of collec-
tion I can assemble over the
summer months & hold a show
of it this coming season.

Keep well & with kindest
regards to yourself & Lawrence,
Very sincerely,
Robert Taft

THE METROPOLITAN MUSEUM OF ART
NEW YORK

DEPARTMENT OF PAINTINGS

July 24, 1942.

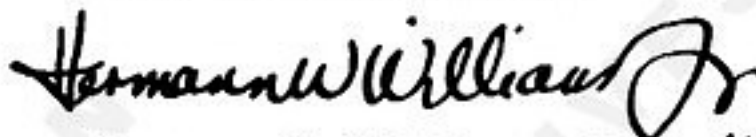
Mrs. Edith Halpert, Director,
The Downtown Gallery,
43 East 51 Street,
New York, N. Y.

Dear Mrs. Halpert:

I should appreciate it very much if you would
be so kind as to give me permission to use the transcript of the
Harnett interview in Antiques. I should also like to have the
source and date of publication.

With many thanks, I am

Very sincerely yours,



Hermann W. Williams, Jr. *AK*
Assistant Curator

INTW:K

July 27, 1942

Mr. Robert Tyler Davis
Director, Portland Art Museum
Portland, Oregon

Dear Mr. Davis:

Thank you for your letter, and please forgive the delay in my reply. I went off on a trip as a prelude to my vacation and have just returned.

As soon as I hear from Carl Walters with whom I am communicating, I shall let you know what figure we can accept on the "Dog Biting Flea". I am glad that you chose that for consideration, as it is unquestionably one of Walters' outstanding achievements. Since I feel that his sculpture is priced a bit high for these times, I am urging him to make a tempting reduction for you.

Since the gallery will not reopen until the first week of September, it would be very nice if you could keep the material until then. If the meeting is to take place later, the shipment can be postponed accordingly.

By the way, just before we closed for the summer, Jack Levine (who is now Private Levine at Camp Rickett), delivered his latest painting. It is a beauty and I should very much like to have you see it before it is publicly shown at the gallery. The painting is in the character of "The Passion Scene", recently purchased by the Museum of Modern Art. If I can manage to have it photographed I shall send you a print, but with this gas rationing, I am staying put in one place, not that I had two weeks in strange territory. Let me know if you are interested in the Levine.

My very best regards.

Sincerely yours,

July 28, 1942

Dear Lawrence:

Unless some major tragedy occurred, your conduct is absolutely unpardonable. After a month's vacation with full pay, the least I expected was prompt cooperation, and some sign of gratitude. Instead, I went to the station yesterday, waited for about an hour, and not until later in the day did I get word from the telegraph office. The wire stated that you would come this morning, and I dashed off once again on an empty errand. Not even my most intimate friend, nor the most thoughtless client would cause me such inconvenience. Moreover, I wasted two gallons of gas, at a time when we are all trying to conserve every bit for the war effort. During my entire stay, I have avoided using the car more than twice a week.

Naturally, I expected some explanation today, and a mighty powerful one. Thus far, no word has reached me. I can arrive at only one conclusion.

Sincerely yours,

July 28, 1942

Maude Pollard Hull
111 East Franklin Street
Richmond, Va.

Dear Miss Hull:

Because of the gas rationing, it is impossible for me to take the trip to Richmond, but I am interested in the pictures mentioned in your letter.

Can you arrange to have snapshots made of these. Any oils, watercolors and velvets painted before 1850 in a primitive manner will fit into our collection, and we are always in the market for outstanding examples.

In replying, please use my summer address listed below.
Thank you.

Sincerely yours,

July 28, 1942

Mr. Edward B. Rowan
Assistant Chief, Section of Fine Arts
Public Buildings Administration
Washington, D. C.

Dear Mr. Rowan:

Thank you for your letter. Budworth communicated with me, and the pictures are probably in the gallery now.

Mitchell Siporin paid me a visit here, and brought with him the Kodachrome slides of the murals, as well as the black and white photos. I was completely overwhelmed with the grandeur of the murals and am eager to have an exhibition of the cartoons and some color sketches in the fall. I learned subsequently that "IT" is planning a feature article with colored reproductions late September or early October. This practically coincides with the exhibition dates and is a remarkable boost for all of us.

Will you please advise me what formalities are attached in connection with such a show. I have to obtain official permission to exhibit the original cartoons and the photos. I am eager to have the model prepared by the section and I should like to make an exciting presentation. While I am in the quiet of my home, I am working carefully and can get everything in shape sufficiently in advance. The publicity can be sent out early, but it is important for me to know what I am saying, to., in relation to the section. Can you suggest someone for the foreword. It would be well if you or Forbes Watson would write something.

Won't you please get in touch with me at my summer address below? I can assure you that I shall cooperate in every way possible and shall do my utmost to do credit to all of us. My best regards.

Sincerely yours,

P.S. I asked Siporin to write you.

171 SL
July 30, 1942

Chase National Bank
Rockefeller Center
New York, N. Y.

Gentlemen:

I am enclosing two checks which fulfill my Bond Pledges. One is in my name, and may be held until I return to the City. Is there any arrangement whereby a monthly bond of that denomination may be purchased automatically, and the sum deducted from my account.

The check in the name of the gallery is to be used for three bonds in the names listed below:

Private Jack Levine
* Camp Pickett, Va.

Charles Sheeler
Dows Lane
Irvington on Hudson
New York

Bernard Karfiol
Cgunquit, Maine

If possible, the Sheeler and Karfiol bonds are to be mailed directly to them, or some form of acknowledgment. In the case of Levine (*) the bond may be held with mine as I promised to hold it for him. I should like to continue purchasing one each month in the name of Levine, and - if the arrangement exists - the sum may be deducted from The Downtown Gallery account.

Thank you for your courtesy.

Sincerely yours,

Nathaniel Uhr, M.D.
54 East 61st Street
New York

7/30/42

Dear Edith,
Instead of an R
here are some Allonals in the
flesh and some Numbatal C's
a new & excellent Soporific

If your back still bothers
you next Tuesday drop in here
& if necessary I'll strap it. I shall
we see each other Tuesday
evening for dinner or something?

I'd like it - then we could
visit the Kramers (I haven't
seen them in ages.) Love you

SECTION OF FINE ARTS
FEDERAL WORKS AGENCY
PUBLIC BUILDINGS ADMINISTRATION
WASHINGTON

OFFICE OF THE COMMISSIONER

IN REPLYING, QUOTE THE ABOVE SUB-
JECT, BUILDING, AND THESE LETTERS FA

July 31, 1942

Mrs. Edith Halpert
Newtown, Connecticut

Dear Mrs. Halpert:

Thank you for your letter of July 28, stating that Budworth Art Company have communicated with you relative to the Mitchell Siporin and Edward Millman paintings which were returned from the Exhibition in Washington. I trust that the paintings are now safely delivered at your gallery.

It is noted that you would like an exhibition of the cartoons and the color sketches in the fall. This office offers no objection to such an exhibition, providing the work is credited to the Section of Fine Arts. I am sure you would wish to do this anyhow. All photographs in reproduction must carry the line: "Courtesy Section of Fine Arts." This office has no funds to cover the transportation of the cartoons and sketches and I would like to know if your gallery is willing to undertake this cost.

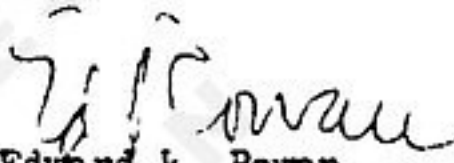
I spoke to Forbes Watson relative to the foreword and he suggested that I write something for you. I will be glad to make a try at this if you could send me several of your catalogues showing the type of foreword you use, approximate length, etc.

I am not sure that the model is still available, but will investigate and report back to you on this.

The boys have done a superb job, and I wish you might have shared my pleasure when I first walked into the St. Louis lobby to see it.

With warm personal regards to you and trusting that you have a pleasant summer, I am

Cordially yours,


Edward L. Rowan
Assistant Chief
Section of Fine Arts



"REMEMBER
PEARL HARBOR"

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July 31, 1942

Miss Dorothy Kohl, Executive Director

The Philadelphia Art Alliance

251 South 18th Street

Philadelphia, Pennsylvania

Dear Miss Kohl:

Julian Levi visited me at my summer home and we discussed the idea of a one-man show of his work at the Philadelphia Alliance.

Would October be a suitable month for his show? During that time many of the pictures belonging to him will be available. As you probably know, Levi is not very productive and his pictures are sold very rapidly, leaving a rather limited stock. However, as I mentioned in my previous letter, the Alliance is in a position to borrow from various institutions and from private collectors. I am listing some of these which we would consider desirable for the exhibition:

<u>TITLE</u>	<u>DATE</u>	<u>SIZE</u>	<u>LOANED BY</u>
8:20 A. M.	1941	21 x 15	Mr. F. D. Delafield
Long Tree	1941	21 x 15	Anna Tingersoll
Provincetown Meadows	1941	21 x 15	Mr. Stephen Clark
Beached	1940	36 x 30	University of Nebraska
Young Ballerina	1940	8 x 10	Museum of Modern Art
Old Bulkhead	1939	30 x 23	New Britain Art Institute
Fisherman's Family	1939	12 x 16	Metropolitan Museum
Boots on Beach	1939	30 x 25	Springfield Museum
Shrimp Scow on Barnegat	1939		Metropolitan Museum
Driftwood	1939	30 x 20	Toledo Museum
Barnegat Light	1938		Eric Hodgins
Jean's Straw Hat	1938	12 x 16	Miss Hirschman
Shipbottom Fishery	1937		Whitney Museum

1941, 12, 10

You will note that I am including his more recent work as Philadelphia is familiar with his earlier examples and would be more interested in seeing his production of the last five years. When you are ready I shall send you addresses of the private collectors so that you might communicate with them. You have the information regarding the museums. In addition to this group, we can let you have about six of his paintings which are for sale.

Since both the Alliance and the gallery will want this to be a first rate show, I think it would be important to arrange for a large gallery to set the pictures off advantageously. No doubt you are planning to print an impressive catalogue to be sent to your entire mailing list and will want to have a formal opening either in the afternoon or evening, whichever is customary at the Alliance.

Philadelphia has every reason to be very proud of Levi and I know that you will want to make this exhibition a great success. Will you be good enough to write me at my summer home where I shall remain until the first of September. I have photographs and biographical notes with me and can send the material on at a few days notice.

Sincerely yours

EGHla

PORTLAND ART MUSEUM
WEST PARK AND MADISON PORTLAND, OREGON

Robert Tyler Davis, Director

July 31st, 1942.

Mrs. E. G. Halpert,
Newtown, Connecticut.

Dear Mrs. Halpert:

To-morrow I am leaving for a month's vacation and I don't see any way of any action being taken on the Carl Walters until I get back the 1st of September. However, we are very definitely interested, both in the Dog and in the plate.

If you have a chance to send on the Levine photograph, I will be very happy to see it.

We are delighted to have the Kuniyoshi back and everyone seems to like it better and better.

With very best wishes,

Sincerely yours,

Robert Tyler Davis

Robert Tyler Davis,
Director

RTD/EL